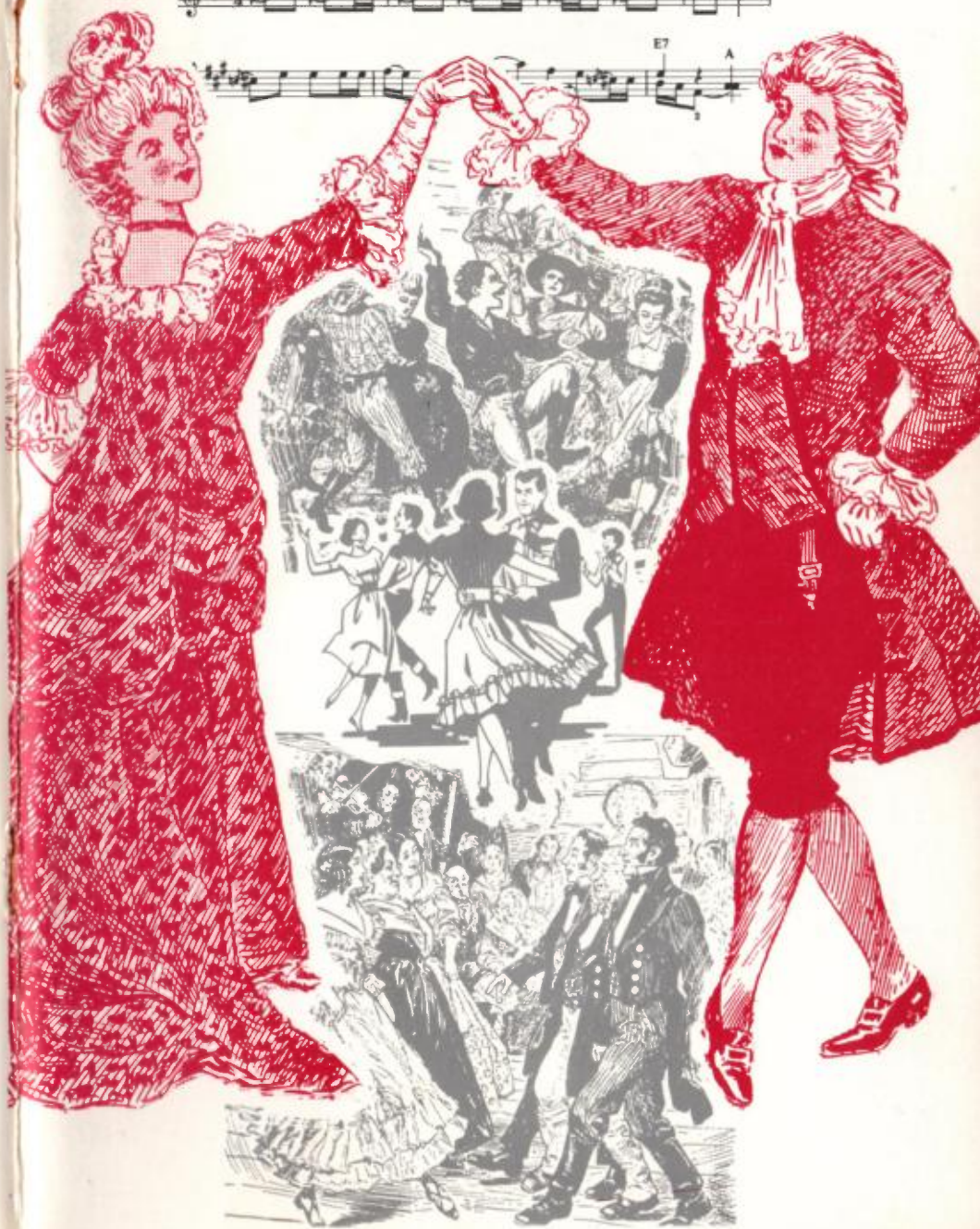
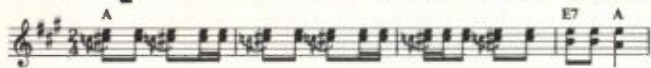


# AMERICAN

MAY 1976



## SQUARE DANCE





# CO-EDITORIAL



This month in "Feedback" a reader asks what our "legacy" will be in 1991. We suggest that square dancing at any time is what we make it, and we do need to look carefully at what we wish square dancing to be.

One group choruses "Fun", another says "Recreation"; one cries "Smooth dancing"; yet another shouts, "Challenge". The problem is clear: how to reconcile all wishes and views and needs into a healthy, growing and progressing activity.

LEGACY was first assembled in 1973 to address itself to the direction(s) in which square dancing seemed to be going. Then and since, leadership groups in local associations have met to consider the same questions.

We all are aware of the problems. We have begun to communicate our ideas in better ways. Now what are we going to do? Action is the next step.

Are we going to bewail our drop-out

dancers? Moan and groan over lack of beginners? Wring our hands over dancers who don't dress the part? Tear our hair over the barrage of new non-directional calls?

Or will we contact drop-out dancers and offer encouragement? Better yet, make clubs so entertaining that drop-outs will decrease? Will we present square dancing in new ways to encourage more interest? Will we restore skirt work and little flourishes and encourage callers to stress this in teaching? Will we agree to firmly state "square dance dress, please" on festival and dance flyers? Will we brainstorm until we come up with even better solutions and practice them? We hope so.

With so many concerned people in our dance activity, good positive action *can* be taken. What you do, and what we do, and what concerned dancers do together, *will* make a difference in the legacy we leave for 1991 or 2000.

# AMERICAN SQUARE DANCE

THE NATIONAL MAGAZINE  
WITH THE SWINGING LINES

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AMERICAN SQUAREDANCE magazine is published by Burdick Enterprises. Second class postage paid at Sandusky, Ohio. Copy deadline first of month preceding date of issue. Subscription: \$6.00 per year. Single copies: 60 cents each. Mailing address: Box 788, Sandusky, Ohio 44870. Copyright 1976 by Burdick Enterprises. All rights reserved.

# Grand Zip



I agree with Bill Burleson and many others who have written articles on teaching. I don't think we are dictators because we teach to music and beat, or because we stop a floor and teach styling. I think this is what the dancer pays for. Gimmick dancing is mostly for those who want to run jump, skip and hop during dancing, so maybe we need a club for these people. Seriously, I feel we must teach dancers the steps and why they are done in certain ways. I personally feel that those who I have taught have enjoyed the smoothness with which they dance and not the jerky jumping feeling one gets from a lot of unnecessary movements that are not necessary. I feel that in a professional way a caller should be leader enough to stop and tell dancers why it is necessary or unnecessary to have movements done in certain ways.

*Bob Bennett  
Valdosta, Georgia*

A special "Thank You" to your magazine and Jim Kassel for his comment regarding the Circulators Square Dance Club in Newark, in his March Challenge Chatter column. Our advanced club is small but enthusiastic. We welcome advanced dancers from all over. We dance first and third Thursdays, Plymouth Church of Christ, 55 N. 4th St., Newark, Ohio.

*Gene & Mary Malloy  
Newark, OHIO*

Enclosed find my check and two subscription blanks. One is for our renewal, which we do not want to have lapse after some twenty-five or more years with the magazine. The second is a gift subscription which we would

appreciate your starting for our son who is with the Air Force and on a three year tour of duty in Spain. He has been interested in square dancing ever since he was in sixth grade and attempted to help his classmates learn a little about his favorite recreation, and later did a small amount of calling under the tutorship of the late Major Browning while stationed in Texas.

After arriving in Spain, he and his wife found three other couples on the base at Zaragoza who were ardent square dancers, but unfortunately the closest caller was 200 miles away. So, with encouragement from the others, he is now teaching his second new dancer class and is about to start teaching the fourth, fifth, and sixth graders in the base school. Needless to say, we have been busy sending him records from our own collection and all possible literature which we feel we can part with. It is for this reason we wish to have him receive American Squaredance, which I am sure will help him in his new career.....

*Lyle & Margaret Leatherman  
Menasha, Wisconsin*

Thanks for the magazines with my story on Norwegian folk dancing. You have a good product and I wish you well. I believe there is a need for a magazine like yours, and like any educational venture, you'll never know how much you do to educate callers as well as dancers.

*Marian Clover  
Canton, Ohio*

Please renew my subscription. We thoroughly enjoy your magazine, especially "Workshop" and "Pulse Poll." The color cover for February was really outstanding.

Since we cannot buy any square dance magazines off the rack or in shops in Alaska, it was very difficult for us to find out if such a magazine existed. I make it a point to inform new dancers and pass old copies on to them so they too will order and enjoy dancing more.

*Mary Jackson  
Anchorage, Alaska*

There is so much covered in American Squaredance that is helpful to club members and officers in bettering their own clubs and themselves in this wonderful world of square dancing.

*Eleanor & Bill McIntyre  
Hudson, New York*



# REACH



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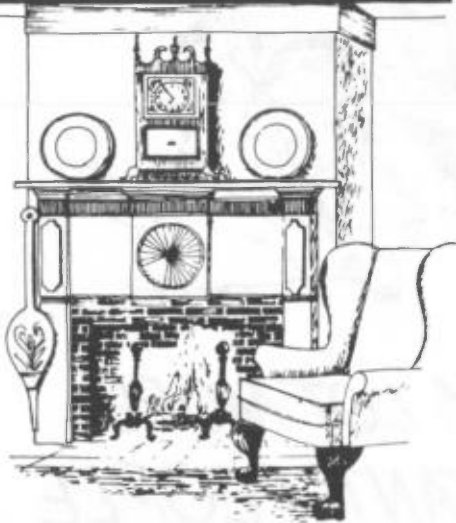
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# Meanderings...

WITH STAN



Right there at the glowing fireplace in the lobby it was happening.

"See here", Aaron Burr sprang up in a rage and shook his fist at the young girl, "you are not too good to bring me a boot-jack!"

His companion, General John Armstrong, sprang in front of Burr and, shaking his fist in turn at him, cried: "Hold it, sir, she IS too good to bring you a boot-jack, and if you say that again I'll knock you down, sir!"

Burr subsided, knowing well that the General was an expert swordsman.

The tirade had been triggered back in 1813, as the two men chatted by the fireplace, and Miss Eliza Jacques passed by them on her way to the kitchen.

She had struck a note for women's lib in that early day by saying "It is not my place to bring you a boot-jack, sir, but I will order a servant to do it. I am the landlord's daughter."

Conversations like that one echo through the ancient corridors of the oldest hotel in America, Beekman Arms, in the beautiful Hudson valley, midpoint between New York City and Albany, in the tiny town of Rhinebeck. I

enjoyed a delicious meal there with my hosts, Ed & Wilma France, the night I called for Lefooters Club in that area.

One can hear other ghostly conversations of the notable and the notorious who sojourned there for a period of well over 200 years— George Washington, General LaFayette, Alexander Hamilton, Silas Wright, Martin Van Buren, Horace Greeley, William Jennings Bryan, Benjamin Harrison, Benedict Arnold— the list seems endless.

In nearby Hyde Park, both the F.D.R. House and the Vanderbilt Mansion similarly conjur visions of a bygone age, now a visible apparition, now vanished in a wink. (In that fabled region a fellow named RIP surely VANished in a WINK, too— guess who?)

I cherish the opportunities I have every day— every week— every year— to "feel" history as I travel the highways and the byways, and to tag along with and tag-a-line-on the momentous PRESENT, as I fly into the giant cities of industry and see the secret citidals of creativity in places more remote.

I've said it before and I'll say it again (Redundant, aren't you— Co-ed.) that I must be the luckiest guy in the world to be able to experience this beauty, this history, this variety of scenery, and at the same time to have it all wrapped up in the beautiful mantle of square dance fabric with the best kind of people in the world!



This leads me into the big news of the month. My goal of 27 years has finally been accomplished. I've now called in all 50 states of the U.S.A. (not to mention half the Canadian provinces, England, Canal Zone and far flung upcoming tours).

Jubilantly I clicked off the last few— Nevada in January, Hawaii in February, and finally— hold your breath— little ole DELAWARE in March! I had flown into Baltimore on Friday, March 19, and rented a car to drive to Dover to call for Levi's Lace Club that night. They were angels in square dance attire— smooth flyin' airbase dancers. It was a memorable night.

#### INTERVIEW—ASD & SB



In a recent interview with the well-versed staff of a leading square dance magazine, I said this about that:

**ASD—** Mr. Burdick, how does it feel to have called in all fifty states?

**S.B.—** Mighty good, mighty good.

**ASD—** Will you now hang up the mike?

**S.B.—** No, I'm starting over again.

**ASD—** Oh, brother, you'll go AN-OTHER.... (Well-versed staff people often speak in rhymes like that).

**S.B.—** Yes, and I've also got a goal of calling in all countries where square dancing is popular!

**ASD—** Excellent. Have other callers accomplished this same goal?

**S.B.—** Yes, a handful of them have either had the guts or the foolhardiness

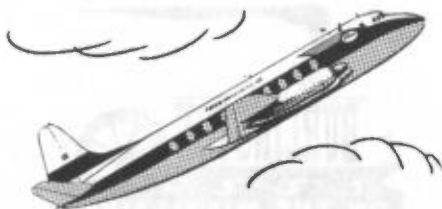
for it, probably starting back in Les Gotcher's day. Others have tried it and gone "bananas", or lost their transmissions, or taken up knitting instead.

**ASD—** Thank you, Mr. Burdick. Perhaps we can chalk the whole experience up to "LOCO-motion", then, ha, ha! (Sometimes well-versed staff members make a valiant attempt to be witty.)



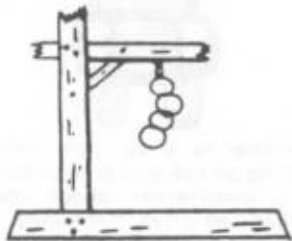
In answer to a veritable deluge of clamoring on the part of you readers to gather information about the old "bomber" so often mentioned in this column (One person asked recently.), I am happy to report that the blue buggy is still in my possession for home-town trips and resting peacefully after chalking up 250,000 miles (once to the moon) on her infallible odometer. A sensitive observer can often detect a grunt of disapproval occasionally emitted toward the young upstart Pinto flanking the old workhorse as they both share the same driveway.

Road miles will never reach the same proportions again, no matter what car I drive, since air miles are now the rule rather than the exception almost every weekend for me. In figuring my 1975 income tax I noted that about \$7,000. was spent for airline tickets, and this will greatly escalate in 1976. So goes the pattern and prodigiousness of one small traveling caller in 1976, friends! (Small? I can hardly circle the girth anymore— Co-ed.)



On to the travel reports.....

**BRIGHTON, Pa.**— Great to team up with Jim Hume for a superb subscription dance with the "Happy Bunch".  
**FAIRFIELD, CONN.**— One jet blast out of New York City gets you to this "bedroom" city and neighborly square dance club.  
**ROCHESTER, N.Y.**— A beautiful port-o'-CALLING opportunity with three clubs in two months for triple fun— Swinging 8's (See their cute logo below.), EKC-O Squares (Dancers, pretty as a picture, framed by the Kodak complex.), and Web Spinners of nearby Webster (They've got a COPY on FUN, from ONE to XEROX!).



**ERIE, PA.**— Always fun to work with ole buddy Bob (Lorrie) Morrison at their Beginners Ball.  
**LANSING, MICH.**— The exhilaration I felt at that special friendly dance defies description.  
**SIOUX CITY, IA.**— With that congenial Siouxland tribe, who would raise a feather of disapproval?

**FENTON, MICH.**— Dick & Marlene Bayer (He's the caller author of Track-Two.) helped host a good one for the "mag."  
**KITTERY, ME.**— An anniversary dance on the rocky coast.  
**RAYMOND, N.H.**— Subscription Dance with good buddy "Yikes" and the "Happy Feet". Anyone with a name like, "Yikes" (Cameron) has GOT to be a good caller!

**BURLINGTON, IOWA**— Love that badge, too (See below.)  
**SPRINGDALE,**



**ARK.**— Another super-good time with Dub (Cross Trail Records) Hayes with no FOWL-ups in poultry country.  
**NORFOLK, NEB.**— Fantastic crowd for an out-of-the-way place, and dancers you'd just love to boast were taught by you. (Many were taught by Harold Bausch, bless his heart.)

**DILLARD, GA.** (away up above Atlanta)— Double treat to visit the growing S/D resort area being developed by friends Jerry & Becky Cope (Story coming on this.) and spend time with fellow caller Bill (Carolyn) McVey.

**CHITTENANGO, N.Y.**— Again, the "Yellow Rock Ball", bright as the sun and fancy as the "MABEL", lettered on one gal's skirt, to spoof my fictitious sidekick!

**CLAREMONT, N.H.**— Definitely snow-sport country, and the Circle-Eighters know where to live, and love, and laugh!  
**MINERVA, OH.**— Flat tire caused me to be late to the dance, but the pie served there could make anyone forget his problems!  
**ILION, N.Y.**— Mohawk Valley bunch laid out the red carpet for me. (Thanks, Grafts, again.)

**KANE, PA.**— A trip and a "tip" among those northwestern Pa. mountains is well worth the time!



"Breaker, break.... Mercy, goodness, good buddies.... This is the ole Mike-Hasher.... heavy-footin' it to my 'twenty' in Sandusky town, Oh-ten.... Get yourself a little 'modulation' from my good buddy Jerry (see ad, page 37).... who's a swell operator.... and you can't go wrong! We're down and out. now.... Bye, bye...."





# SQUARE DANCE THERAPY

With our daily aches and worries  
We're just not in the mood.  
On the border of self-pity,  
We would rather sit and brood.

But we're determined we are going,  
Though reluctant and in gloom.  
For it cleans our minds and bodies  
With a therapeutic broom.

It's medicinal values  
Are receiving wide respect;  
Not only from the bourgeois  
But from the intellect.

It is no foolish fancy,  
The relief it gives, from ills.

It does a job more thorough  
Than a lot of little pills.

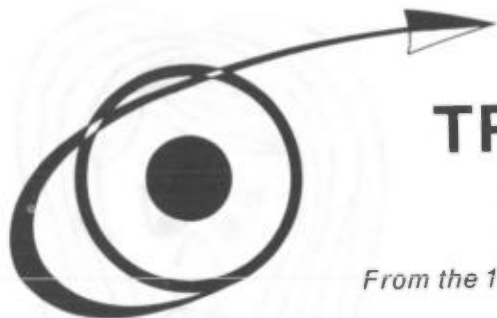
What is this magic tonic?  
No miraculous surprise —  
The movements of a square dance;  
A healthy exercise.

As for the mental problems  
There's no room for them at all,  
In minds filled with concentration,  
Alert to every call.

So we came, feeling dejected,  
Worried, or in pain.  
Just two dances later  
Life is sweet again.



by Steve Dudas  
Cleveland, Ohio



# TRANSITION

by Pat Feeney

*From the 1975 Washington State Seminar*

Transition starts on the very first night of a square dance learners' class. First, the instructor must have the knowledge and the personality to teach a new prospective dancer. Just being a good caller doesn't make a good instructor, or vice versa. Your new dancers are ever so important, so we shouldn't take the chance of losing any by not giving them the best instruction available.

The instructor or teacher should get everyone's attention and build a friendly rapport with them. Try to be one of them, but still be their leader. They are like gentle lambs and your microphone is the shepherd's crook. While you have it in your hand, and talk into it, keep everything that comes out of it for the good and betterment of square dancing.

We have to *teach* them to be square dancers, and that cannot be done in ten easy lessons.

*Courtesy* probably comes next. Personally, I don't like the title of *fun club*, or the *friendliest club in town*. I believe that all clubs should be friendly, but leave that type of advertising to your own deeds and actions. Smile and be courteous to all you meet and greet them at the door, but don't let it stop there. Don't ignore them for the rest of the evening. On the other hand, don't make your friendliness so false and conspicuous that it flows like honey. Go dance with as many as you can, and drink coffee with them. Make it sincere and you'll enjoy it, too!

*Hospitality* is linked right in with courtesy. If you are hospitable, you are a good and gracious host. You go all out to please and entertain your guests so that when they leave you after the dance, they are really eager to come the

next time. Sometimes some clubs extend the hospitality as far as the treasurer and that's it!

I read this recently and I thought it was quite appropo: Our Square Dance Bucket has a hole in it. The dancers are pouring out of the bottom just as fast as they keep coming in the top.

Why do dancing friends leave the fold? There are the personal reasons: physical problems, changes in work schedules, changing family situations, reasons with which we cannot argue, and about which nothing can be done, except to hope that changes will reverse themselves eventually and these fine folks will come back to join us.

There are other causes which might be corrected. Dancers leave because they are frustrated. Some feel they have been ignored, while others feel or imagine slights or insults. We all know these little problems, and perhaps a more thoughtful effort might be applied. Aside from the personal reasons, the number one reason dancers stop dancing is because they are not having a good time. They are bored, irritated, or perpetually apprehensive. It is either too challenging and complicated, or the reverse, too simple and repetitive. So! He is not having a good time and what will be done about it?

Where does that leave the caller? In the middle. Whom should he please? The ones who want to go, go, go, or the ones who have a tendency to drag their feet. Where does it leave the club? Can they help?

First of all, they should put their cards on the table and decide just what they want, and where they want to go.

If they want to be a go, go, go club, fine. Like dancers will seek and find

you, but I don't think it will be the majority. If you have a recruiting type club really trying to get everyone into the wonderful world of square dancing, then that club has to provide a place for these dancers to settle down and call home. You know that no one or two-year dancer is really equipped to step out into the higher echelon of square dancing. It takes a few years for a dancer to mature into a smooth, relaxed, graceful dancer. Then is the time to start climbing to a high plateau, but don't expect everyone to follow you.

The mountain of square dancing is always there and beautiful, but only a few become climbers, especially to the top. Some will drive up as far as the easy smooth road goes, but when it starts getting too tough, they'll turn around and go back down faster than they came up. Somebody should keep a club at the plateau where people can advance and climb without too much difficulty. Keep the sign post bright, clear and shiny. Let them know that there are more plateaus on the way up the mountain, and the brave, the strong, and the ones with extra time and desire can go on. But, also let them know that there is that haven on the hill that they can come back to, without going all the way down, and being gone forever. Keep the square dance door latch hanging. You also have to keep in mind that your plateau should be far enough up the mountain so there is a desire for others to look up and travel there.

Every time we add a new movement to our repertoire we automatically lengthen the curriculum of our new dancer's classes, and raise the club's entrance standards. Think of that!

What has all of this to do with transition? Well, I think transition starts with people, the public, friends, neighbors and acquaintances or anybody that you can reach. There must be a transition for them into a square dance class of fifty basics, as they progress there is the transition into the twenty-five extended basics, and the transition from a learners' group into our club program. Here where the stepping stones get further apart and maybe a slight bit slippery.

The big step is that first visit to a club dance. Our new dancer, with a brand-spanking new diploma which says, "you

have accomplished a do sa do and an allemande left", attends his first dance. Out at the square dance hall there is hardly a familiar face. The speed, tempo and flourishes make a cold chill run down your spine. Is that the same caller we had last week at graduation? What happened to all of our familiar terms and basics that we had been hearing for the last thirty weeks? They're in there mixed up with a whole bunch of other terms. Why did we ever come? We would go home if we hadn't come with someone else. Little do they know that their friends feel the same way, but don't want to admit that they feel like failures.

Finally, a club member, who has been to classes quite frequently comes over and says, "Hi! How about exchanging the next dance?" Our friends whom we came with stay back in the corner with some of the other new dancers. Whew! We just make it into the square. We sure get some dirty looks from that other couple who was coming from the other direction. But the other three couples tell them to try next time, they have some new dancers in the square. Boy! That's sure spotlighting us. If only we could relax! Our hands are sweaty and we sure hate to touch that corner's nice shiny new clothes. Well, here goes. What did he say? The others yell so loud that we don't understand. Maybe they're yelling at me. Let's see now, keep my hands up, don't turn around, keep going forward— if I ever get out of this mess, it'll be a relief.

I thought that our instructor said no kicking and not too much twirling. I guess these dancers must have been to another class. I must be brave and smile. The caller said smile. How come nobody else is smiling? At least when we circle left everything keeps moving pretty good. My corner squeezes my hand and says, "You're really doing great!" That little gesture seems to improve my timing a whole lot. Timing? Oh yes. The instructor says to walk to the beat of the music. Heck, I never hear any music. I am too busy listening to the caller and watching the other people. But finally I concentrate— there really is some music. Boy, that feels better.

You can really feel friendliness in dancers when they show it. While the caller puts on a different record, their

friendly voices say, "Great dancing, kids." Kid? I am many years older than they, but that's okay. After the tip we thank each other and I think everybody really means it. I wish everybody would be that friendly. Maybe we should try a new and different square of people next time. Everyone should try a different square next time.

A local club in our area, the Lacey Daisys, has a plan for the Transition of their new class this year. It is their class, not the instructor's. They attend to all of the details except teaching. They take care of the hall, refreshments, helpers, name tags, finance and recruiting.

They believe that the dancers who go out into the world of club dancing too soon will fade and disappear. They can see it happening around the whole country. Anyway, in the last four years they have had a graduation night on or near the twenty-third night of instruction, they keep talking about a post grad course which will continue on the same night to improve and smooth-up the dancing and to work on newer figures, or ones that might need more practice. This has run from 5 to 11 weeks more. And they haven't burned out the dancers either. In fact, they are some really good reliable dancers and, of course, the best of friends!

In the post grad course they don't try to teach and learn the most and the newest, but to learn the first 75 basics plus a few mainstream figures, and really do them smoothly.

Last season, they added to their idea. The Lacey Daisys on the first night of class told each new prospective dancer that they now belonged to a Learner's Club, which would teach them the 50 basics of square dancing plus the 75 extended basics. The club members picked the name of Daisy Petals and designed a badge similar to the Lacey Daisy badge only it had a few petals missing off the daisy. Then they used a dymo-type marker with a large type and put their names on the badge right away. They used different colored tape for each of the three nights that the class was open. On the first night two couples of the new Daisy Petals were picked for the host and hostess or greeters for the second night. They were asked to be at the door and also

say good night as the people left. This practice was continued throughout the whole session. After about two months they were also put on the refreshment committee. During all of this time they were reminded that the Daisy Petals was a Thursday night square dance club and would continue dancing at least until summer even though they would graduate somewhere in the twenty nights of instruction and maybe join other clubs. This way they would still have a Thursday night club where they can learn, relax and be with friends. In the meantime, other dancers are invited to come and dance also, and it really seems to be working great. The participation has been extremely good, and friendships are really developing.

So, as you can see from these thoughts that I have put together, I believe that transition from the general public to a seasoned square dancer is the combined work of all square dancers, not just the instructor or the club officers.

You must make them your dancing friends, and if you have that close relationship, they are not going to leave you for something else. Friends enjoy each other and what they are doing. You should never feel that you are too good for each other.

A good salesman sells himself, not his product. You all have a good product; sell yourself along with it and I'm sure the square dance movement will prosper and grow.

To summarize my topic, let me quote the findings of another panel at the Twenty-Second National Square Dance Convention in Salt Lake City, Utah, pertaining to Transition:

1. Beginners must have sufficient lessons over a long enough period of time to feel confident on the dance floor.

2. Experienced dancers must refrain from urging beginners to go to club dances before they reach the goal in No. 1.

3. Callers must not rush their class members, either, because of club pressures or their own desire to call high level material.

4. If the area will not support more than one club, it should be the joint responsibility of caller and dancers to develop a program to fit all the dancers. This is not easy but can be done by working together.



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# Dancing

by Fred Corey

*From "Northern Junket," New Hampshire*

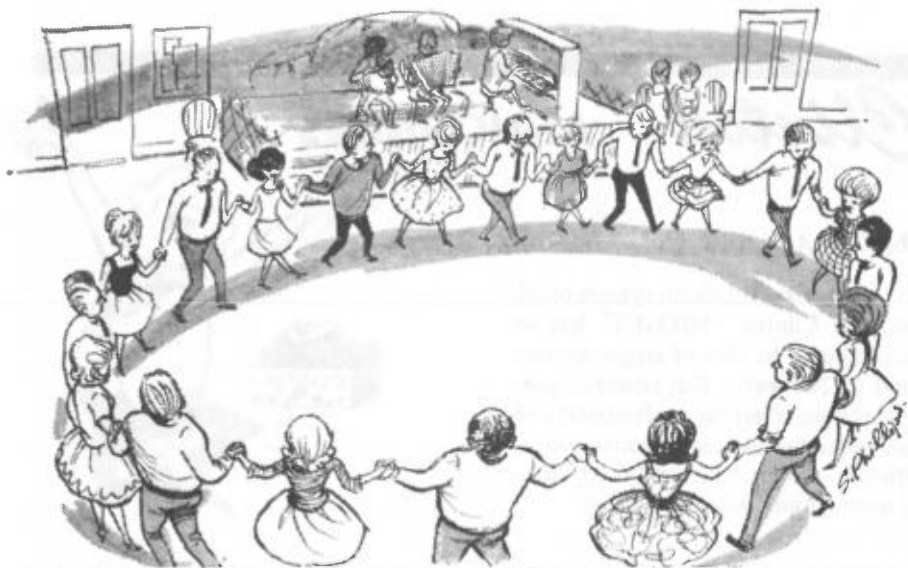
Dancing is the rhythmic movement of the feet and/or body in time with music. Natural dancing is an individual's spontaneous response to music with improvised body movements and footwork. Square, round, social, couple and folk dancing are standardized dance forms which permit dancers to intermix readily with a high degree of rapport. The concept of dancing in concert with others would not be possible if each individual did his own natural thing. Agreement on the method of dancing and on common figures is required to dance compatibly with others. Such agreement may consist of compromise on each dancer's individual thing. Dancing in concert with others requires expression of the music's rhythm and tempo in synchronism with the musical beats. The dancer's style and body mechanics permit individual interpretation and expression of musical motivations, while standardization of figures provides the common vehicle for the mutual endeavor. The difference between dancing and exercise is that dancing requires the use of style to express rhythms and the use of footwork and body movements with the tempo.

A thorough knowledge of music is not required to dance, but a person must feel and respond to the rhythm and tempo. Anyone who can hear the beat can learn to keep time with it, and can walk with the music. Walking in time

with the beat is usually considered as marching as opposed to dancing. A marching or walking step usually involves a heavier transfer of weight than a dance step, which is a light floating transfer of weight. Many square dancers use a marching step and could improve their dancing simply by learning to step "light and easy".

Keeping time with the music may be practiced by tapping a finger or toe in time with the beat. After repeated practice a person learns to keep time to the beat without any conscious effort. Listen for the beat of the drum or bass fiddle. These instruments usually serve as a musical clock to measure the time for the musicians playing other instruments. Count the beats as you pat your foot or tap your finger. Count beats in groups of fours or threes depending on how the measures are divided. It is easy to tell if the beats are grouped in three or four to a measure. Four beats to a measure identifies 4/4 music which is used for the family of dance types related to the Two-Step. Three beats to a measure is 3/4 time music and is used for the waltz and related dance steps.

If you can walk in time with the beat you can learn to dance. Dancers who do not step in time with the music do not feel and are not motivated by the musical mood, and their dancing is expressionless and lifeless. Listen to the rhythm before dancing. Emphasize a beat and step in time with it. The



rhythm identifies the type of dance as a two-step, waltz, tango, samba, fox trot, rumba, mambo, or other particular step.

After learning to step in time with the music, the next goal is to perfect your dance steps. Avoid sliding or scraping your feet along the floor. Lift feet slightly, keeping them as close to the floor as possible, but without dragging them. Transfer weight from one foot to the other as gently and with as light a step as you can. Keep steps deliberately small. Small steps give you a better balance. Good balance is needed for grace, smoothness, light steps, and good posture. Keep weight mainly on the balls of your feet, head up, chin up, fanny in and lead with your toes.

As your dance step develops and smooths out you will continue to practice it while learning to dance patterns and figures. Patterns are made up of one or more dance steps. Some patterns and figures involve body and head movements as well as footwork. Each basic figure should be learned and practiced without music and without a partner. Practice a pattern or a figure alone, moving in line of dance (counter-clockwise) until you feel sure of it and it can be performed naturally. Then try it alone with music until it can be danced smoothly and comfortably with confidence. When you can dance it with confidence you are ready to try it with a partner.

Change of pace footwork can occur in a dance to both 4/4 and 3/4 time music without any change in tempo. A shift of speed in footwork can occur in 4/4 time music by taking two slow or walking steps in one measure followed by four quick or running steps in the next measure. It may be cued as "Slow, Slow; Quick, Quick, Quick, Quick;" or as "Walk, 2; Run 2,3,4;". Other examples of change of pace may be "Vine 4; Pivot 2" or "Hitch 4; Walk 2".

Dancing is more of an art than an exact science. It may be done in many ways. Some teachers and authorities disagree on many aspects. A significant part of dance instructions and written material is based on the personal opinions and preferences of the leader involved.

It is fitting then that a significant part of a person's dancing be influenced by their personal opinions and preferences. Try to avoid becoming opinionated so that your knowledge and enjoyment of dancing will not be limited. Don't automatically block out a different approach, style, or figure because someone taught it to you another way. Try the new action until you have mastered it, then compare the two ways and use them both or the way that suits you or the dance best. In this manner you will become a more versatile and accomplished dancer. Always remember that you are dancing for fun, so have fun and smile. It will help others have fun too.

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# 'RUFF' 'N READY

by Louise West  
Huntington Beach, California

About the time that my husband and I graduated from our square dance class I received my first teaching assignment— 34 fifth and sixth graders.

Along with the many and varied subjects that I was to teach I found time to teach square dancing, using Bob Ruff and Jack Murtha's "Fundamentals of Square Dancing", Level I, and the "Party Record", Level I.

In the beginning, all the youngsters were required to participate. There was some reluctance by a few boys to hold a girl's hand but this soon disappeared and no one even thought about it as we circled left and right and "squared up". At this point there were still five who were very reluctant and they became the observers (you can't win them all).

The University of California at Irvine extension catalogue of course offerings for Winter '75 showed that a class in square dancing for teachers was being offered with Bob Ruff as teacher. Still needing more units for a full teaching credential I took this course and an advanced one the following quarter. For those of you who don't know Bob, you have missed meeting the most enthusiastic square dancer and educator that I have ever met. Bob has taught P.E. and math for over 25 years in the Los Angeles City Schools and is a nationally known caller and expert in American dances.

Bob's enthusiasm carried over to my students. By early spring they finished Level 2— "grand square" was just another call. Bob made many tapes and came to school and called for the kids as did several other callers. This was a real treat and kept them from anticipating calls— which can happen by using just records.

Bad weather became a welcome thing for my students for this meant they could stay inside at recess and lunch and of course, square dance. Also, they would arrive at school early to dance and stayed after school on the days that I was free to join them.

At this point I must tell you that this class consisted of some of the best athletes and well liked students in our K-8 school. By the end of Level 2 we were getting a reputation and these kids no longer cared who watched them perform, whereas before, if a seventh or eighth grader walked by they would stop dead in their square!

A few students from the other fifth-sixth grade class joined our group so we always had more than enough for three squares. This meant that the dancers had to take turns; no one ever wanted to come out.

After the students mastered level 3, they started looking for something more challenging. Bob gave us his "Sets in Order" (Premium L.P.'s) records from the past few years. The faster and more complicated the band the better the kids liked it. I just wish I had a tape of parent conference week remarks. The remarks from parents went like this: "This is the first year Johnny has ever liked school and I know it's because of square dancing." "Square dancing has done so much for my child's self image." "Those really are my own two dears who don't even speak to each other at home." "I just had to come to school to meet the teacher who got Linda to wear a skirt for the first time in four years!" (Whenever they performed the boys wore long sleeved shirts and string ties and the girls wore full skirts and white blouses— this young lady loved square dancing so much that yes, she even would wear a skirt to be able to participate— this was the kids doing, not mine.)

Needless to say, these kids became a very close group. They began to tutor the younger grades in square dancing. Having so many eager boys really helped get the younger boys started.

I really did hate to see that first school year end and so did all those youngsters. Having four children of my own (eighth grade and above), I had no

Continued on Page 81





# Lotus Lodge

Depending on the way one feels about such things, it was either a happy coincidence, a providential paradox, or a divine destiny that made Lotus Lodge blossom into reality.

This unique center is truly a quiet haven in a frantic society, a retreat for body and soul away from the hustle and bustle, and just as fast as you can say "curly cross the top" it is becoming a popular square dance paradise, too.

Lotus Lodge is nestled among boulders, trees and glens off southeastern Ohio's Interstate 77 near Strasburg. County Rd. 94 will take the driver to a lodge where love and faith have built a dream.

Behind that faith stands the docile-framed, strong-willed personality of Lawanna Rine, who saw the job through despite obstacles that might have sidelined a Paul Bunyan.

Lawanna had a personal health obstacle to overcome, first of all. About ten years ago doctors told her she would die at a young age. Ordinary foods and medications were only aggravations in the rare illness that took her mother at 35. She had to rebuild her own body tissues and muscles through exercise, yoga, and diet. She studied and became an expert teacher of both the yoga experience and the preparation of life-sustaining herbs and other health foods. Painting also became an active hobby. Today she is the picture of health and composure.

The dream of having a retreat where others could enjoy better health of mind and body had become a compulsion for this dedicated woman. A partner and friend, Bill Voelkner, decided to help her accomplish the goal.

After searching for two years, in the autumn of 1973, the right 37-acre wooded spot was found and work was begun. From the start it was a two-person, single-handed venture of love. The couple found a seasoned old barn, fifty miles away, and laboriously hauled heavy beams, doors and lumber.

Handhewn stones were collected up and down the valley for a mammoth stone fireplace, the main focus of the rustic Lotus Room. The lodge also contains men's and women's dormitories, showers, rest rooms, kitchen, and private living quarters. Fifteen to twenty sets can dance comfortably on the beautiful oak-patterned floor.

Lawanna and Bill "found" square dancing and decided it fits well into the purpose and schedule of activities, particularly on Sunday afternoons, spring to fall. The happy conclusion (really the beginning) of the story is taking place as you read this— Bill and Lawanna are joyfully uniting themselves in a SQUARE DANCE WEDDING, and we wish them a richly-deserved measure of the same kind of love and happiness that they are affording so many others through Lotus Lodge activities.

Sometimes being out of the main stream can be educational.

Square dancers not consigned to a backwater eddy as we, the Canal Kickers Club of the Atlantic side of the Canal Zone, are, may not be aware of what some of us have recently discovered, that a little outside influence can make a lot of difference in dancing quality.

Our first professional caller to visit the Canal Zone, in December 1975, was Stan Burdick.

We do have callers of our own and we think a lot of them, but they are a self-taught, help-each-other group, and get transferred out of here about as often as the rest of us. Both callers and dancers usually learn here or in some other foreign place.

Though Stan Burdick called on a week night and many of those in our clubs are on shift work (military or keeping ships moving through the Panama Canal), we turned out en masse at the thrill of dancing to a real professional.

Again in January, despite all the problems of poor mail service and returned letters, something happened.

A group calling themselves "The Oregon Square Dancers" representing clubs in the Portland area, with their caller and wife, Jim and Judy Hatrick, extended their Bicentennial visit to Costa Rica in the "Partners of the Americas" program by a few days, to visit Panama and the Canal Zone.

They later stopped in Guatemala for a week on their return flight, shortly before the disastrous earthquake that killed and injured so many of their new friends.

While the Oregon Square Dancers demonstrated some of the stately dances performed in Latin America, they also danced with us to our callers and theirs.

Since most of the square dance clubs in the zone are on the Pacific side, they entertained the visitors at one of their regular Saturday club dance nights. The Canal Kickers' Sunday workshop night drew about the same number of not-yet-graduated students as regular dancers, including visitors from other

clubs.

The students were well past the basic fifty but not yet near seventy-five. Still, they danced about as well as those graduates who hadn't been attending regularly, and a good time was had by all, including the invited spectators, some of them Panamanians.

An unexpected effect on the students, brave enough to square up but timid about how little they knew, was the styling they learned.

Our recently graduated class members, who finished in late February, have learned a gentleness in dancing many of us had never before encountered except with single couples. Certainly never in a whole square of dancers.

Sure, women still return home from dances with thumbprint bruises on forearms, ring dents in fingers and "instant bursitis" where someone has tried to twirl an arm out of the socket.

Men still go to bed more tired than from a hard day's work if they've been in the same square all evening trying to swing an inert lump of a partner and fly-away scarecrow corner.

But that isn't so common anymore. Most of our students and some of our regulars have learned a lesson in gentleness.

Couples from each club plan to attend the Convention in Anaheim and we hope dancing there will reinforce what we have learned. Whether we return here afterwards or go to some other far distant place, we will be better dancers.

Three squares of dancers were in the Airstream Tour of 179 trailers that made the trip to Panama via the Interamerican Highway in February, but Canal Kickers were unable to meet with them on the Pacific side because of our own scheduled workshops.

There is a jamboree in the capital city of Panama the last weekend in March and we hope the new club, Coffee Pickin' Squares of Costa Rica, will be able to join us.

Ya'll come visit us any time, or look up Canal Zone square dancers at the convention.

Hasta la vista amigos.



# Bond Of Brotherhood



## Oregon

by Ed & Mary Warmoth  
Cornelius, Oregon

The Oregon Square Dancers who went to Costa Rica in January as a cultural exchange project for the Partners of the Americas Program came back with reports of enjoyable exhibitions, great sightseeing, and wonderful hospitality.

Along with seven days in Costa Rica, the 28 people in the group made a three-day visit to the Panama Canal Zone and spent five days in Guatemala. In short, the group made a "whirlwind" tour, danced up a "storm" and got back home just a few days ahead of the devastating earthquakes in Guatemala.

The dancers took with them gifts of nuts from the Oregon Filbert Commission and fruit from the Oregon Prune Exchange. Much literature about Oregon was also distributed with encouragement to visit Oregon and the United States.

In Costa Rica the Oregon Square Dancers put on exhibitions and taught audience people to dance, shared a park dancing program with the Folklorica dancers of Costa Rica, made a formal

call on the American Ambassador, performed for a television program, visited the world famous shop where painted designs are produced on oxcarts and decorative plaques, and sparked interest in two cities to start square dance clubs.

Canal Zone square dancers met the group at the Panama airport, had the Oregon Dancers stay in their homes, hosted dances on both the Pacific and Atlantic sides with caller Jim Hattrick as a guest on the programs, arranged a potluck and tour of the Panama Canal locks, and started friendships that they hope to renew at the Oregon State Summer Festival and the National Convention in Anaheim.

In Guatemala hospitality and dancing opportunities were arranged for the Oregon Dancers by Carlos Paiz and other honorary Senators of Junior Chamber International. Along with tours and lodging arranged by Travel Bug Services of Portland, events included a reception at the Paiz home



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with a live marimba band, a television show in Guatemala City, and much newspaper coverage recognition as honored guests by the Antigua City Council, a nighttime exhibition along with a military band and local fireworks dancer, a shopping tour to the mountain city of Chichicastanang, and a guided tour of the historic Maya Indian ruins in the jungles of Guatemala.

A printed program including a brief history of American Square Dancing

was distributed by the Oregon Dancers. The group also took along an attractive banner showing a silhouetted couple against the US outline with Oregon marked in contrasting color.

The dancers were highlighted in the San Jose News in Costa Rica. Captions were in Spanish but everyone can recognize the meaning of "la fraternidad americana", a concept in which The Oregon Dancers and The Partners of the Americas firmly believe.



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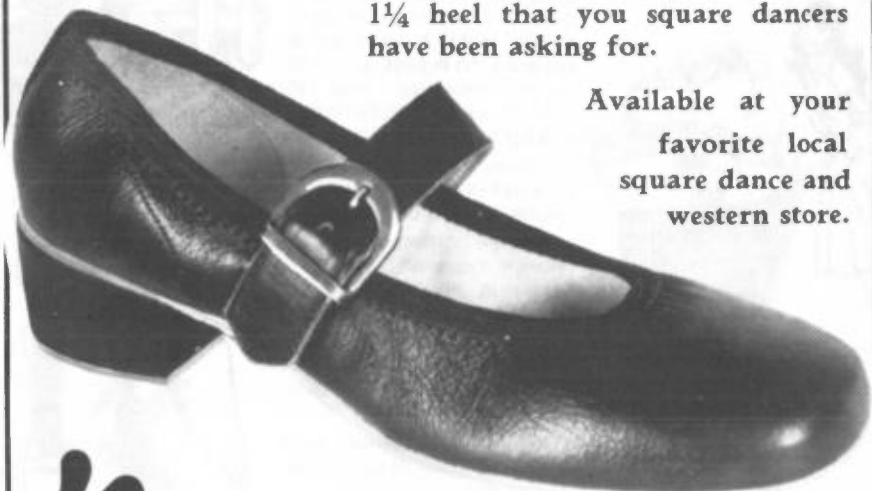
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The shirt is blue with the Promenaders badge figures embroidered on the front right in red; on the left she has duplicated the spur and the club name. Interlocking squares are embroidered on the back shoulders in white, with the dance figures put on with Stitch Witchery and machine outlined in red. Sue designed and hand-stitched the decorative circle design surrounding the dancers and repeated on the cuffs.



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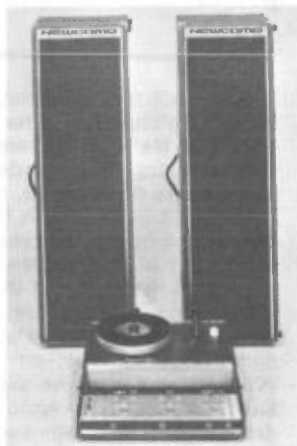
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# Bicentennial Briefs



In an effort to get youngsters involved in Bicentennial activities, Mrs. Madonna Padgett, a member of the Kokomo Swinging Squares, has organized a group of young dancers, known as "The Kokomo Kontra Kids" (the 3 K's).

The group is made up of students ranging from eight to 14 years of age. The dancers are dressed in full costume to portray historical characters in re-enacting the story of The American Flag. Each dancer read and learned about his or her character in order to understand the part. Costumes were made by mothers and grandmothers, except for one member, Jill VanSickle, who made her own.

The dancers and their respective

characters are: Statue of Liberty—Carol Moran; Uncle Sam—Mike Stephens; General George Washington—Tim Frazier; Martha Washington—Theresa Weir; Colonel George Ross—Stephen Padgett; Mrs. George Ross—Beth Mooney; Robert Morris—Keith Murphy; Mrs. Morris—Jill VanSickle; Paul Revere—Brian Leckrone; Betsy Ross—Loretta Padgett; Amos Mouse—Pam Frazier; Dancer—Lori Weir.

The program lasts approximately 15 minutes including the play and dance.

The Kontra Kids are hoping they will be able to walk or have a float provided for them by the Kokomo Swinging Squares in the City Bicentennial Parade on July 3.

Table 1. Comparison of frequency-of-use of commands in Square Dancing Magazine in the year 1975 (SIO 75) with those in 1974 (SIO 74) and with all the commands used in the 8 year period 1968 - 1975 inclusive.

### 1975 MAINSTREAM COMMANDS

1975 SIO RANK- ING	COMMAND	Individual Rankings		TIMES USED PER 10,000		
		SIO 74	8 yr Avg	SIO 75	SIO 74 Avg	8 yr Avg
1	Promenade	1	1	903	916	905
2	Allemande Left	2	2	741	824	812
3	Pass Thru	3	3	558	556	601
4	Square Thru	4	6	456	470	396
5	Do Sa Do	5	9	406	438	363
6	Right & Left Grand	6	4	404	433	519
7	Swing Thru	7	8	375	371	371
8	Right & Left Thru	8	5	346	348	413
9	Star Thru	10	7	341	319	378
10	Run	9	11	327	317	286
11	Swing	11	16	285	271	189
12	Curlique	17	30	240	167	101
13	Wheel & Deal	13	12	228	241	263
14	Ladies Chain	21	10	219	250	306
15	Circle Left	15	15	208	224	191
16	Trade	16	13	201	180	206
17	Circulate	14	14	179	227	192
18	Circle to a Line	25	18	150	116	142
19	Slide Thru	18	22	144	156	131
20	make an ocean Wave	26	29	140	112	104
21	Flutterwheel	19	31	133	154	94
22	Bend the Line	21	20	132	137	134
23	Star (R, L)	23	21	125	124	134
24	Turn Thru	24	17	124	121	158
25	Trade By	27	40	119	107	65
26	Weave the Ring	20	32	118	147	93
27	Cast Off 3/4	32	23	114	90	128
28	Half Sashay	22	19	111	137	141
29	U Turn Back	28	27	107	107	112
30	Tag the Line	33	41	96	89	60
31	Lead to the Right	38	34	96	70	89
32	Spin the Top	31	28	90	91	112
33	Box the Gnat	29	24	86	102	120
34	Dive Thru	30	25	74	94	120
35	Partner Trade	45	45	74	45	38
36	Face (R, L, In, Out)	36	36	72	71	78
37	Scoot Back	40	49	69	68	35
38	Walk & Dodge	46	54	69	35	25
39	(separate) Around 1	34	26	66	78	113
40	Double Pass Thru	39	35	66	69	86
41	Cross Trail	27	33	64	71	92
42	California Twirl	43	37	61	51	75
43	Sweep a Quarter	35	44	55	72	42
44	Cloverleaf	47	42	52	34	55
45	Recycle	80	71	51	10	10
46	Centers In	44	38	49	46	72
47	Arm Turn	41	39	37	62	68
48	Allemande Thar	48	48	36	53	35
49	Spin Chain Thru	49	43	32	33	47
50	Fold	42	46	29	52	38
51	Dixie Style	59	53	28	22	25
52	Grand Square	50	59	27	28	20
53	Shoot the Star	62	56	27	20	22
54	Split Circulate	73	77	27	14	9
55	Fan the Top	74	73	26	14	9

1975 SIO RANK- ING	COMMAND	Individual Rankings		TIMES USED PER 10,000		
		SIO 74	8 yr Avg	SIO 75	SIO 74 Avg	8 yr Avg
56	Zoom	69	75	25	16	9
57	Coordinate	-	96	25	-	4
58	Wheel Around	55	47	24	24	37
59	Peel Off	61	57	23	20	21
60	Quarter More	65	61	22	27	19
61	1st Left, 2nd Right	67	51	22	16	31
62	All around I-h lady	59	58	21	23	21
63	See Saw	54	60	21	25	19
64	Pull By	63	52	19	20	29
65	Half tag Trade & Roll	-	101	19	-	3
66	Forward 1, 2	57	79	19	23	8
67	Eight Chain Thru	51	55	19	28	22
68	Turn & Left Thru	64	67	17	19	13
69	Partner Tag	113	80	16	2	8
70	Ladies in, men sashay	58	78	16	16	9
71	Slip the Clutch	72	65	15	14	13
72	Reverse Flutterwheel	94	102	14	4	3
73	Substitute	52	50	14	27	33
74	Couples Hinge	-	110	13	-	2
75	Do pa so	75	69	11	13	11
76	Alamo Style	76	72	11	12	10
77	Transfer the Column	-	113	11	-	2
78	Cloverflo	82	88	10	8	5
79	Star Promenade	81	62	10	8	17
80	Change (hands, girls)	91	66	9	5	13
81	Circle to a 2-faced line	78	82	9	11	7
82	Diamond Circulate	56	86	9	23	6
83	Cross Run	71	89	8	16	5
84	Triple Trade	-	8	-	-	-
85	Roll Back	98	84	7	3	7
86	Back Track	70	63	7	16	16
87	Wrong Way Thar	96	103	7	4	3
88	Pass the Ocean	117	-	6	1	1
89	Veer (R, L)	65	87	6	19	5
90	Pass to the Center	58	76	6	23	9
91	Flip Back	77	106	6	12	3
92	Trade the Wave	-	6	-	-	1
93	Grand Parade	-	6	-	-	1
94	Cross Fold	-	104	5	-	3
95	Ferris Wheel	-	5	-	-	1
96	Pass 1, 2,	112	64	4	1	14
97	Courtesy Turn	-	4	-	-	-
98	Fan Thru	-	4	-	-	2
99	Round Off	-	95	4	-	4
100	Hinge & Trade	88	90	4	6	5
101	Peel the Top	66	91	4	18	4
102	Swat the Flea	92	83	4	4	7
103	Grand Sashay	-	3	-	-	-
104	(out)Sides Divide	84	85	3	7	7
105	Spin Chain the Gears	87	99	2	6	3
106	Half Tag the Line	-	2	-	-	-
107	Pair Off	-	98	2	-	4
108	Remake the Thar	-	109	2	-	3
109	Ends Turn In	-	68	2	-	2
	Miscellaneous	-	-	20	56	69

by Bill Davis  
Menlo Park, California

# WHAT IS MAINSTREAM?

Over the past few years both dancers and callers have developed an increased awareness of a need to categorize square dance commands. The main thrust of this effort has been to define what commands the average dancer must know in order to dance at a typical dance, and the corollary of what commands a caller should give priority in teaching new dancers. Commands that most appropriately belong in this group have come to be identified as *mainstream commands* or *basics*.

We have been involved in two efforts to define mainstream. The latest effort is that undertaken under the auspices of Callerlab, which has established a committee to define the commands of mainstream square dancing. We are privileged to serve on that committee.

Prior to the efforts of Callerlab two other projects were undertaken. The most widely known was that by the SIO Society in which a Blue Ribbon Committee of callers and choreographers identified first a Basic 50 and then, with time, an Extended 75. These were identified as the basic commands of square dancing. The concept suffered (and still does) by not having a regular means for updating the list. It functions under the premise that the basic commands do not change with time. Our experience and observation indicate that this has never been the case.

The other endeavor has been that of our own survey in which we have tried to identify and define the commands of mainstream dancing by determining the frequency with which commands are used in typical mainstream environments. We began this procedure in 1964 and have compiled several different surveys, including counts of the commands appearing in the national magazines, those in use at a national convention and in use at a major regional convention. The results of these counts have proved consistent data. They have shown without any doubt that the number of different commands that make up what is actually the mainstream dancer's reper-

toire increases slightly every year and that the particular commands that make up the mainstream repertoire change slightly each year.

Callerlab is searching for a means of keeping the mainstream list current. One of the techniques being considered is that of making frequency counts. This method has the almost universal appeal of being completely objective. The only problem is that it has the potential of breaking with tradition. As an example, reference to Table 1 will show that *swing thru*, *run* and *curlique* are among the twelve most frequently used commands in square dancing today. The implication of this is that it is more critical and important for the average dancer to have a good working knowledge of those commands than it is for him to know commands farther down the list, even including those that have traditionally been a part of square dancing but are simply used very infrequently today.

In simple pragmatic terms it goes something like this: If a dancer at a mainstream dance today is hesitant or uncertain about commands that are high on the list in Table 1 (such as *run* or *curlique*), he will find himself breaking down more often than he will if he is uncertain of commands such as *do paso* or *allemande thar* that are farther down on the list. This is not to say that *allemande thar* should not be taught; only that if *run* and *curlique* are taught first, a dancer will have had more exposure to them at graduation and, hence, will know them better and be less likely to make mistakes in execution.

Our position is that frequency-of-use is desirable and valid information that should be obtained and allowed to speak for itself. In this article we are primarily reporting on the analysis we made of a data base that we believe to be representative of mainstream dancing.

With the help of several interested dancers around the country, in 1975 we tackled a count of all commands appearing in the last several years of *Square Dancing* magazine. As a result

of this, we have identified the commands used most frequently over the last eight years.

The findings (presented in Table 1) show explicitly what most of us know generally: certain commands are used more frequently than others. The table includes the ranking of 109 commands and the number of times each was used.

For the eight-year survey about 70,000 commands were counted and over 150 commands appeared. Since the least-frequently-used 50 were used less than ten times, the list cuts off at the most-frequently-used 100 mark. The last 50 would make the list unwieldy and their frequency was so low that they were not truly mainstream.

One of the first observations of interest is that in both the eight-year average and the 1975 list, the first ten commands account for 50% of all commands called. It has been said that this group of the ten most-frequently-used commands are the real basics of square dancing today. Comparing the composite list with the 1975 list, we find that aside from some reordering the only change is that *run* replaced *ladies chain* in the first ten.

The next significant break point is after the first seventeen commands. These account for over 60% of all commands given, and the only difference between 1975 and the eight-year average is that *curlique* has moved from 30 into the top 17 while *turn thru* has dropped to 24. If we look at those commands that constitute the first 50 most-frequently-used over the last eight years, we find that *substitute* and *wheel around* have moved out and have been replaced by *walk and dodge* and *recycle*.

This suggests an obvious question. How do the first fifty commands on the frequency list compare with those in the oft-identified "50 basics"? First of all, all the commands in the first 50 on Table 1 are "live" commands. That is, one would certainly expect to hear all of them at any open dance around the country. Obviously, many commands on the frequency list are not in the Basic 50. Conversely, many commands on the Basic 50 are not frequently used. Some are not even "commands." Others are terms that in prior years were commands but are now essentially dead.

A survey of the first 50 on the

frequency list shows that they account for 9300 of the 10,000 commands in SIO75. This means that the first fifty account for 93% of all commands used. This is certainly a good basis for a mainstream list. Furthermore, it points out that by choosing the right fifty commands (at a given time) one can account for most of the commands that are vital or necessary for effectively making it through an evening of mainstream dancing.

Taking the same analysis one step further we see that moves in the first 75 in the eight-year average that drop out by 1975 are: *backtrack*; *star promenade*; *pass 1,2*; *change*; *ends turn in*; *Dixie chain*; and (go) *single file*. Taking their place in the top 75 by moving up from less frequent use over the eight-year-period to more frequent use in 1975 are: *split circulate*; *half tag*, *trade and roll*; *forward 1,2*; *partner tag*; *ladies in*, *men sashay*; *reverse the flutter*; and *couples hinge*.

Keep in mind that in making the above observations we are comparing 1975 with the eight-year average and not with the scene eight years ago. Were we to make the latter comparison, we would observe many more drastic changes than those noted above.

Totalling the number of times the first 75 were used we find that in 1975 the first 75 commands in Table 1 accounted for 97.7% of the commands called. Another comparison worth making is that of the 1975 most-frequently-used 100 commands with the commands on the Callerlab mainstream list (Tables 2 and 3). Comparison of Table 2 with Table 3 shows that although the main discrepancy between the Callerlab list and the commands most frequently used in SIO is that the Callerlab list does not reflect some of the latest moves; some commands, such as *face*, *quarter more* and *first left, second right* are not on the Callerlab list and by any reasonable criteria should be.

On the other side of the coin, it is clear that the "family" concept that implies that all commands in a family should be on the mainstream list is questionable in some instances, notably the less frequently used *cast* and *hinge* moves. Irrespective of the considered desirability of these moves, the fact is that callers and choreographers simply

Continued on Page 84





# Encore

by Mef Merrell

*Highlights from Past Issues of this Magazine*

## 25 YEARS AGO— May 1951

in an article labeled, "It's Not Always up to the Caller"; Paul Hunt gives an opinion well worth repeating 25 years later. "It has often occurred to me", he says, "that square dancers are not always getting as much fun out of a certain dance as they deserve. That is not always the fault of the caller, but due rather to a certain rigidity of style which the dancers adhere to. I am not talking now to beginners in square dancing, but to those dancers who have had enough experience to recognize the difference between a fast dance and a slow one, an Eastern style and a Western style, ..... The caller is certainly at fault if his dancers do not know of the various styles, for to give them that knowledge is the rightful duty of a caller who is, at the same time, a teacher and leader. But a certain amount of common sense and dancing perception is also to be expected from the dancer."

It is the most human thing in the world to crave variety. We want it in our meals, in our music, in our dancing. Hence the need for the caller to be well versed in the variety of styles, patterns and figures, and the need for the dancer to have in his possession the techniques of dancing. For true variety, not only will the caller have to change his style a bit, but so will the dancers, for "in the perfect square dance the caller and the dancer are one".

## 10 YEARS AGO— May 1966

"Styling is the form, appearance and character of our dancing. It is the difference between dancing and merely moving around while music is playing." so Arvid Olson introduces an issue devoted to this all important phase of our hobby. Styling begins, he says,

at the first session when a new dancer is introduced to square dancing. It is a continuing process. As dancers become more experienced, their styling should continue to improve, and their dancing should get smoother and smoother. "You'll be surprised how much more fun square dancing is when it is done with style."

Johnny Davis of Kentucky, looks at styling as proper form. Every physical recreation has a correct form, like golf or bowling. Square dancing is no exception. Because he feels that styling and dancing to the music are as much a part of square dancing as the figures themselves, Johnny stresses that styling should be taught to new dancers from the beginning. When styling is neglected during the learning period, dancers find themselves walking through figures rather than dancing them. "I've even had dancers come up to me and say that the music *bothers* them!" Johnny aims his words at high-level dancers, also "Most people think challenge dancing is nothing more than executing complex figures. In challenge dancing too many people get through the figures, but they ignore the dancing part. The real challenge is executing the figures in time to the music while using the proper form or styling."

"Styling is good dancing", say Lib and Tom Hubbard of Georgia. They advise you the dancer, to stand before a mirror and take a good hard look at your reflection. Is your head erect, shoulders back and down? Are you standing tall? Tummy and seat tucked in? Do you escape being a "heel clumper" by dancing on the balls of your feet? Take all these tips out on the floor with you.

How do you look in motion on the

**Continued on Page 82**

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Lee Kopman

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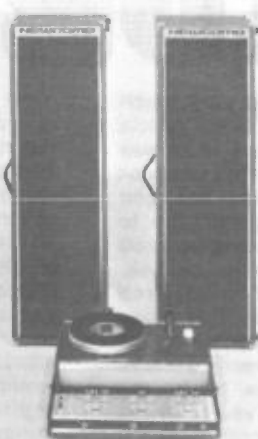
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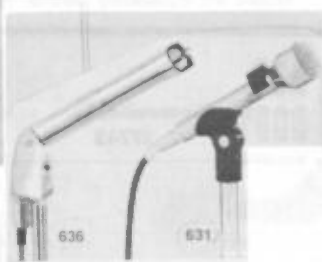
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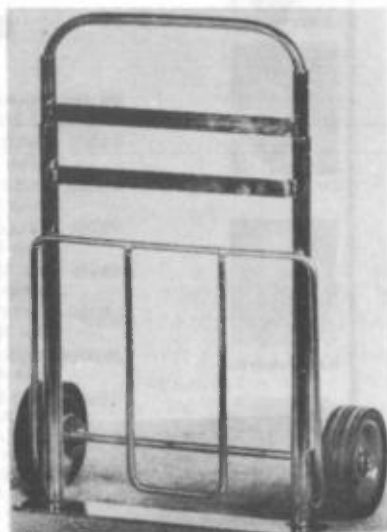
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# FEEDBACK

I enjoyed the first issue very much and I've read and re-read every article in it. About the last one I read was Legacy. My own thoughts of a Legacy or a definition of the word is what has been left from some previous generation to some later generation. It could be good or bad depending on a personal outlook.

My wife Jackie and I have been dancing for fifteen years; I've been calling for twelve or thirteen. We started square dancing to pacify a friend of mine who insisted we learn; the pacification lasted fifteen years. When we learned to dance it took us about fifteen weeks to get the basics down to the point where we could go square dancing most any place. From then on it was a matter of going enough and getting better; the flood of new calls had not hit yet. This flood seemed to start with the *swing thru*. With every passing year the new calls seem to increase.

Most of the new calls must be no good as most of them are never accepted by the dancers and these are the people who determine what is good or not. To name all the calls that have stuck with us since we learned would not really be an impossible task. We enjoy them very much. I would be afraid to go to call a dance and be told, "Tonight we decided you can't call *swing thru*, *spin the top*, *spin chain thru*, *tag the line* and *scootback*." This year classes were twenty weeks plus, and I'm starting an eight-to-ten week class this Tuesday for things impossible to cover in the 20-25 week class, so you may as well say this is a 30-35 week learning period.

Let's go back to Legacy. The legacy so far has been an extra 15-20 weeks to learn to square dance in a time difference of fifteen years. You could say we've doubled the time required. Make an educated guess: what will the



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legacy in terms of time be in fifteen more years? Will we add another 2 15-20 weeks to the time period by 1991 so it will take 45-50 weeks to learn, or will we double the time as we have the last 15 years to make it 60-70 weeks? Let's carry the Legacy fifteen more weeks. Plus 15 gives you 60-65 weeks; double makes 120. This sounds perfectly absurd, doesn't it? Who can imagine asking a friend to learn to dance, then telling him in the next breath, "We will dance with you (maybe) in a year from now. That should be about the time you will be getting done with lessons." If you want to be legally declared insane, just keep adding this all up for 90 years, when none of us will be here, and you could spend more time learning to square dance than it takes to get a college education.

Who am I going to blame? I'd like to use your story about nothing (Page 9, March) and make up a good laughable story myself, but instead I'll blame the square dancers. They are the people who told me to call this new call they wanted to hear. Perhaps this is wrong.

It has to be my fault since admittedly I've been trying to outdo this other caller across town who has all the latest workshop material and makes me look bad. No, it's his fault for getting this workshop material, in turn making me get it. Better still, it's the people putting out the workshop. If they don't print them, no one gets any new calls and we stay "status quo." But you say people want new calls?

This sounds strange. We are right back where we started and we've solved "Zilch." I shouldn't use that word, it might be cause for another new call. It involves everything you ever learned, and when called, *Zilch* means that if anyone goofs we outlaw square dancing, square dance callers, workshop notes, this magazine.....

File this letter to be opened in 1991, and lets see what our Legacy has been.

*Skip Uhlig*  
Arnold, Missouri



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# STRAIGHT TALK

Since our square dancing days began in 1956, we have had many wonderful and great events happen to us. We have also had many downfalls and heart-breaks. We see people start dancing with great spirit and then see them drop out, although we know many who continue. We know couples who started about the same time as we did and have continued until this day; some have gone on to be callers, some round dance instructors, some remained faithful dancers and help in every way to keep our great recreation alive. Now what really hurts in our field is clubs that do absolutely nothing to continue to put dancers in a club, and rely on other clubs and callers to do the job. What I'm saying is that the thing that hurts most is that some who claim to be interested in square dancing do nothing toward

getting new members to classes. We could double square dancing in every area of the world and we will with a change of attitude. I feel our hearts should be truly in square dancing, rather than in "Who can I be?" or "Now let them see me," or "I made the top, why should I continue doing things? Let someone else do it now." If these folks would work as hard in getting new members for classes as they work to get those that have already been taught, we could fill up the halls and there would be no struggle to keep our halls full and our clubs alive. In our bicentennial year we should strive to get square dancing doubled in all activities and continue for two hundred more years to come. I feel that our Callerlab has and is working hard towards this goal.

Bob Bennett  
Valdosta, Georgia

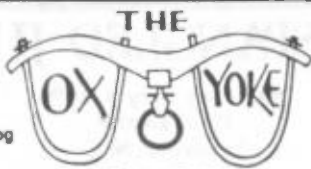
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# 25TH

## National Square Dance Convention

1952 — SILVER ANNIVERSARY — 1976

"Down Memory Lane", a fabulous and exciting fashion show, will be one of the many highlights of the 1976 National Square Dance Convention, and will take place in the main arena of the Anaheim Convention Center on Saturday, June 26, 1976, from 2 to 4 P. M.

Dresses play a large part in our square dance world. There is much satisfaction in being a square dancer, and in knowing we are properly attired for the dance.

This whole subject of "dressing for the dance" is something that needs to be emphasized over and over again. Our costumes play as big a part as those fundamental basics we learned in class. Past experience reveals we are greatly judged by curious non-square dancers. They seem to have forgotten that the old standard "down on the farm look" has gone out with the frontier days.

No offense to that period of history. Where would we be without the past to remind us how fortunate we are to be here celebrating a Bicentennial year? After all, the prime thought of this nation's Bicentennial celebration is "A Past To Remember - A Future to Mold". The fashion show and all other aspects of the 25th National Square Dance Convention are founded on this theme.

Beautiful dresses of drip-dry materials with full bouffant petticoats and petti-pants help to grace our costumes only if we really give a great deal of thought to putting it together. Shoes, also appropriate for square dancing, may be purchased for completion of the costume, and comfort, as well.

Models from all over the world will participate, proudly presenting the square dance costume, complemented by an extravaganza of additional features, with many surprises in store. Entertainment by well-known celebrities will be an added feature to entertain all and highlight "Down Memory Lane" fashions. Be sure to bring along your pencil and pad to jot down new ideas while traveling "Down Memory Lane".



Square 'em up with HI-HAT Hoedowns & Singing Calls.....

### RECENT RELEASES

- HH458 GRAND OLD FLAG  
Bicentennial Special by Bob Wickers
- HH457 PALOMA BLANCA by Ernie Kinney
- HH456 I DON'T KNOW WHY by Dave Hoffman
- HH386 TRY A LITTLE KINDNESS  
Oldie by Ernie Kinney

HOEDOWNS BY JACK  
CARTER & HIS FIDDLE:  
HH 630 — CHINA BOY/  
SHADY HILL

### NEW RELEASES:

- HH462 PAMELA BROWN by Bob Wickers
- HH461 ASPHALT COWBOY by Joe Johnston
- HH460 DON'T STOP IN MY WORLD, Lee Schmidt
- HH459 HONEY TOAST & SUNSHINE, E. Kinney

MUSIC BY THE DEL KACHER BAND, NEW ON HI-HAT

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# Dancing Tips

by Harold & Lill Bausch

Frustrations pop up frequently in our wonderful hobby of square dancing. I would imagine the newer dancer feels his frustrations are more numerous because there are so many things to learn. However, the experienced dancer is frustrated too, when some particular call seems to foil their every effort. Callers are frustrated when they study new calls and teach them, only to have dancers come and say "So and So is calling something altogether different, and say, how does that go? Would you teach that to us?"

The problem, of course, is the unlimited number of calls that are published and used. There is no way that any caller can be up on every single call, just as no dancer should expect to be able to do any call thrown at him or her. There is no way that a person can keep current on all calls because there is no way one could possibly practice all the calls often enough to keep them fresh in mind.

No caller should look down on a group of dancers that are not familiar with the calls he happened to choose for an evening's program. Just because their area callers have not been calling those figures does not mean the dancers are poor dancers; they probably do the figures they were taught very well. On the other hand, if your caller does not know some certain call, it doesn't mean he is not a good caller. It probably means only that he has not studied that particular call.

I do feel we are enriched by many of the new calls that come out, but many of them fall by the wayside in the process of finding the better figures. It is a matter of trial and error that tells us just which calls are the good ones and the ones that will stay with us. It is difficult at times to determine which new calls to try and which ones to let pass us by. I

sometimes think it is wise for the average caller to wait and see which calls have stood the test of time, at least for a while. In other words, I believe it foolish for a caller to try to call every new published call, just as soon as it comes out.

Of course the calling profession is a competitive activity, just as any profession is. No caller wants to be considered less up-to-date than any other caller, or less professional. So the wheel goes round and round and the dancers in the middle of it may get quite confused.

There was a time when I considered myself proficient at any level of calling, I repeat, any level; however, today I find that I am so involved with mainstream clubs that I don't have the time to keep up on challenge level calling. Therefore, I do not book challenge level dates. I do like mainstream and advanced, but challenge is work to me, so I pass it by.

I recall the time I was on a panel with Ed Gilmore at one of the national conventions. Several other callers were on the panel, too. I regret I cannot recall all the names. The panel topic was "Hot Hash." The room was crowded with people standing in the back and along the sides of the room. One dancer spoke up and said in effect, "I'm a challenge dancer and I can dance anything any of you callers can call." We never argued the point — that wasn't what we were there for. After the panel was over one of the callers came running up to me and said, "You should have seen what I just saw. The fellow that said he could dance anything any of us could call — well, he was out in the middle of a square all mixed up and lost." I replied, "Yes, and I'll bet the call was an old one, not one of the newest releases." You see, as I said earlier, it is impossible to keep in practice on every call ever written; when you become really proficient at one level, you usually lose out on another.







## THE FIRST NIGHT OF CLASS

by Ted Wegener, Gardena, California

You, the caller, arrive just a little earlier than usual and setup your equipment, making certain that all is set to go, and then you pace back and forth wondering what the night will bring! Will you have a big class this year? Will they be quick learners? A million thoughts run through your mind. You are apprehensive!

The class is set for 7:30 and at 7:15 one couple walks in. A great big silent hall. You and perhaps a few other people greet them. You may be apprehensive, but that lonely couple is terrified. If you don't prevent it they will move over to a corner and huddle together as though all the devils of antiquity were after them. Your record player is going? Drop on some of that friendly, sparkling music your record case is full of. Did you ever think of having a mimeographed one page letter of welcome they can hide behind? Do try to keep these people talking to you near the door until some others show up. Be human, friendly, be warm!

A second, third, or fourth couple show up and it's not 7:30 yet. Where do you have the chairs placed? Around the edges of the large room so that the couples can sit far apart? Perhaps you put them all near the door so the beginners must sit close to one another. Shy, apprehensive people draw comfort from being part of a crowd, help them by making it easier for the crowd to form.

It's 7:30 and the advertised time for the dance to start. Do you start right on time? Heaven forbid! We all know that there will be latecomers dragging in for the next half hour. You have done your best to make the new people feel at home, now is your chance to teach them their first lesson. Announce on the PA system, „The dance tonight will start just a few minutes late so that the latecomers can get into the dancing with

us." You have taught them that you care about everybody, even the ones who aren't there, that you are the man in charge because you use the PA system and make the decisions, that they should listen to the PA system because that is where information comes from.

I personally start the first session only about ten minutes late. I find that this degree of lateness doesn't cause any discomfort on the part of those already there and it does allow about 80% of the total first night attendance to be in on the first tip.

Do you use the big circle the first tip of the first night? I find most callers do. Have you other ideas on the first time around? What about music? It is said that first impressions are the most lasting, so remember that some of the people you have in that first circle don't like "country and western" music. Why not use something in between? "Something Else" on McGregor, or several I can think of on Wagon Wheel, have only a slight western flavor. Make the first piece of music a smooth one because because it will tend to discourage hopping, jumping and prancing. Speaking of prancing, I do not tell the beginners to slide their feet. I find better results are obtained by telling them, "Walk along with the music, just like you were walking down the street." I know this is heresy to some, but it works well for me.

Keep the first tip extremely simple and keep your eye on the door. If possible work the latecomers into the group immediately. Keep the tip short lively, simple, and watch for the usual mistakes (right shoulder instead of left, etc.). When you see a mistake, it is not too early to correct it. Phrases like "Use the other right shoulder" correct a mistake without pointing to any one individual and inject a bit of humor that helps relax the new dancer. Incidentally after the first tip I do not permit the use of the word *beginner* in my classes. *Class member* is permissible, but even better is *newer dancer*. This is the start in making them feel they are a part of the whole activity.

When to start on styling? First night, first tip! Liberal use of the words *firmly*, *smoothly*, *gently*, *in time to the music* makes them smooth. Give them confidence, encourage them to smile. This

**Continued on Page 84**

# KEEP 'EM DANCING

by Ed Fraidenburg



**Average Club Hash & Breaks**  
**Interesting choreography arrangements**  
**using no more than Mainstream Basics**  
**plus Callerlab-endorsed Experimentals**



Heads square thru four, sides roll away  
 Circle half to a two-faced line  
 Couples circulate, centers trade  
 Cast off three-quarters, star thru  
 Double pass thru, first left, second right  
 Left allemande.....

Heads roll away, square thru  
 Circle half to a two-faced line  
 Centers walk and dodge, all cast off  $\frac{3}{4}$   
 Ends circulate, centers star thru  
 Pass thru, go round one to a line  
 All tag the line out, wheel and deal  
 Centers pass thru, left allemande.....

Heads lead right and circle to a line  
 Pass thru, ends run, single hinge  
 Boys run, couples circulate,  
 Tag the line out, wheel and deal  
 Centers flutter wheel, square thru  $\frac{3}{4}$   
 Left allemande.....

Heads lead right and circle to a line  
 Pass thru, centers run, all single hinge  
 Ends trade, all pass thru, centers run  
 All single hinge, ends trade  
 All pass thru, centers run  
 All single hinge ends trade  
 All pass thru, centers run  
 All single hinge, ends trade  
 Left allemande.....

Heads square thru four, ocean wave  
 Ends circulate, centers trade  
 All single hinge, split circulate  
 Single hinge, scoot back, centers trade  
 All single hinge, walk and dodge  
 Centers trade, ends trade, star thru  
 Trade by, pass thru, left allemande.....

Heads square thru four, curlique  
 Ends circulate, centers trade  
 All single hinge, girls trade, recycle  
 Sweep a quarter, crosstrail thru  
 Left allemande.....

Head ladies chain three-quarters  
 Rollaway, pass thru, girls trade  
 Ocean wave of three, head men pass thru  
 Turn left, go round three to a line

Girls run, tag the line right  
 Wheel and deal, sweep a quarter  
 Crosstrail thru, left allemande.....

Heads lead right and circle to a line  
 Two ladies chain  
 All four ladies grand chain  
 Two ladies chain, square thru, trade by  
 Star thru, crosstrail thru, left allemande

Heads pass thru go round one to a line  
 Pass thru, tag the line in, star thru  
 Centers pass thru, swing thru  
 Boys cross run, left allemande.....

Heads square thru four,  
 Circle half to a two-faced line  
 Three-quarter tag, boys spin the top  
 Boys step thru, girls tag  
 All tag the line right, bend the line  
 Square thru four, centers slide thru  
 Clover and flutter wheel  
 Sweep a quarter, heads lead right  
 Left allemande.....

Heads rollaway, square thru,  
 Swing thru, recycle, pass thru  
 Trade by, swing thru, recycle  
 Dive thru, swing thru, recycle  
 Square thru three-quarters  
 Outsides trade, left allemande.....

Heads Dixie style to a wave, recycle  
 Pass thru, Dixie style ocean wave  
 Recycle, square thru four, trade by  
 Dixie style to a wave, recycle  
 Square thru four, trade by  
 Left allemande.....

Heads square thru four, ocean wave  
 Eight circulate once and a half  
 Cast off three-quarters, boys run  
 Left allemande.....

Heads lead right and circle to a line  
 Pass thru, wheel and deal  
 Centers sweep a quarter, bow to partner  
 The bucket's stirred.....

Heads square thru four, curlique  
 Lock it, spin the top, spin chain thru

Ends circulate two places, boys run  
 Ocean wave, lock it, swing thru  
 Spin chain thru, boys circulate  
 Recycle, curlique, centers trade  
 Swing thru, girls trade, left allemande..

Heads lead right and circle to a line  
 Ocean wave, lock it, recycle, swing thru  
 Boys run, bend the line, crosstrail  
 Left allemande.....

Heads lead right and circle to a line  
 Flutter wheel, ocean wave, lock it  
 Recycle, square thru three-quarters  
 Left allemande.....

Heads lead right and circle to a line  
 Two ladies chain, ocean wave, lock it  
 Recycle, pass thru, left allemande.....

Heads square thru four, ocean wave  
 Lock it, recycle, swing thru, boys run  
 Bend the line, dive thru  
 Square thru three-quarters  
 Left allemande.....

Heads square thru four, ocean wave  
 Recycle, ocean wave, lock it

Recycle, square thru three-quarters  
 Left allemande.....

Heads square thru four  
 Right and left thru, flutter wheel  
 Ocean wave, lock it, recycle  
 Pass thru, left allemande.....

Heads crosstrail thru round one to a line  
 Square thru, trade by, ocean wave  
 Ladies trade, recycle, left allemande.....

Heads lead right and circle to a line  
 Spin the top, boys run, ferris wheel  
 Double pass thru, first left, next right  
 Star thru, veer left, bend the line  
 Left allemande.....

Heads square thru four, swing thru  
 Spin the top, recycle, step thru  
 Wheel and deal, centers pass thru  
 Left allemande.....

Heads lead right and circle to a line  
 Swing thru, spin the top, recycle  
 Sweep a quarter, crosstrail thru  
 Left allemande.....

## EVERYBODY'S GETTING CONTRA-CONSCIOUS!!

**THIS IS THE YEAR OF THE HERITAGE DANCE  
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Editor/caller/prompter Stan Burdick is available for selected sessions for dancers and leaders to learn or to prepare to teach contras and quadrilles. Contact this magazine for information, please.



Stan Burdick



Wade Driver



RR-101 YOU RING MY BELL by Wade Driver  
 RR-102 HELP YOURSELF TO ME by Pat Barbour  
 RR-103 HERE I AM IN DALLAS by Wade Driver  
 RR-104 ROCKY TOP by Wade Driver  
 RR-105 HONKY TONK SQUARE DANCE BLUES by Pat Barbour  
 RR-106 THE HAPPINESS OF HAVING YOU by Wade Driver

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Pat Barbour

by Bob Howell

# easy level

*Here is a solo dance submitted by Alice Starkey of the Elyria, Ohio, WamBams.*

## INDIAN LAKE

RECORD: "Indian Lake" by the Cowsills, KGC 195;  
MGM Label Golden Circle

Formation: Line dance

Two steps right: step, close, step, touch

Two steps left: step, close, step, touch

Forward right foot, touch left

Forward left foot, touch right

Backward right foot, touch left

Backward left and quarter left turn, touch right

REPEAT.



*With the National Square Dance Convention in Anaheim, California, only two months away, this one should get some toes tappin'. From Stan Burdick's book, "Easy Sing a Long Calls" comes:*

## CALIFORNIA HERE I COME

RECORD: Top 25081

Head two couples up to the middle, come on back with you

Pass thru, separate around just one you do

In the middle, pass thru, split two, go around one

Back to the center, right and left thru

Turn the girl, you're not through

Now corner left allemande, a left hand round that maid

Bow to partner, give her a smile and corner promenade

Promenade around to that golden gate, California here I come.....

*Try this circle dance that will be an instant hit. It only takes one walk-thru and everyone will be dancing.*

## SAVILA SE BELA LOZA

RECORD: Folkraft 1496x45B

TRANSLATION OF TITLE: A (Grape) Vine Entwined Itself

Formation: Line dance, no partners

STARTING POSITION: V position, right foot free.

Measure Part 1 (Music AA)

1-10 Facing slightly and moving right, nineteen small running steps forward, starting with right foot (1-19), hop on right foot (20).

11-20 Repeat pattern of measures 1-10 reversing direction and footwork.

Part 2 (Music BBB)

21-22 One schottische step\* (right), either sideward right or facing slightly and moving right.

23-24 Repeat pattern of measures 21-22 reversing direction and footwork.

25-32 Repeat pattern of measures 21-24 twice (three times in all).

\*Schottische step: Step on right foot, close, step on right foot, hop on right foot (4 counts).

*Finally, May being the month of the famous Kentucky Derby, Ed Butenhof of Rochester, New York, sends along this delightful contra:*

### DIXIE STYLE CONTRA

RECORD: Saddler's Reel, Lloyd Shaw 177 or any well-phrased hoedown.

FORMATION: 1,3,5, etc., active and crossed over

During intro: Face your corner, in front of you do-sa-do

— — — —	Same girl swing and whirl
— — — —	Put her on right, right and left thru
— — — —	Straight across, ladies chain
— — — —	Same two right and left thru
— — — —	Dixie style to an ocean wave
Balance — —	Drop hands, everybody walk (straight ahead)

— — — — Come on back and turn thru  
Just the ends star thru, with a brand new girl do-sa-do

Stress the balance after the ocean wave (a full four beats); it is necessary for timing and it feels good. The command *ends star thru* is given every other time and gets the left-out couple back into the action ready for the do-sa-do.



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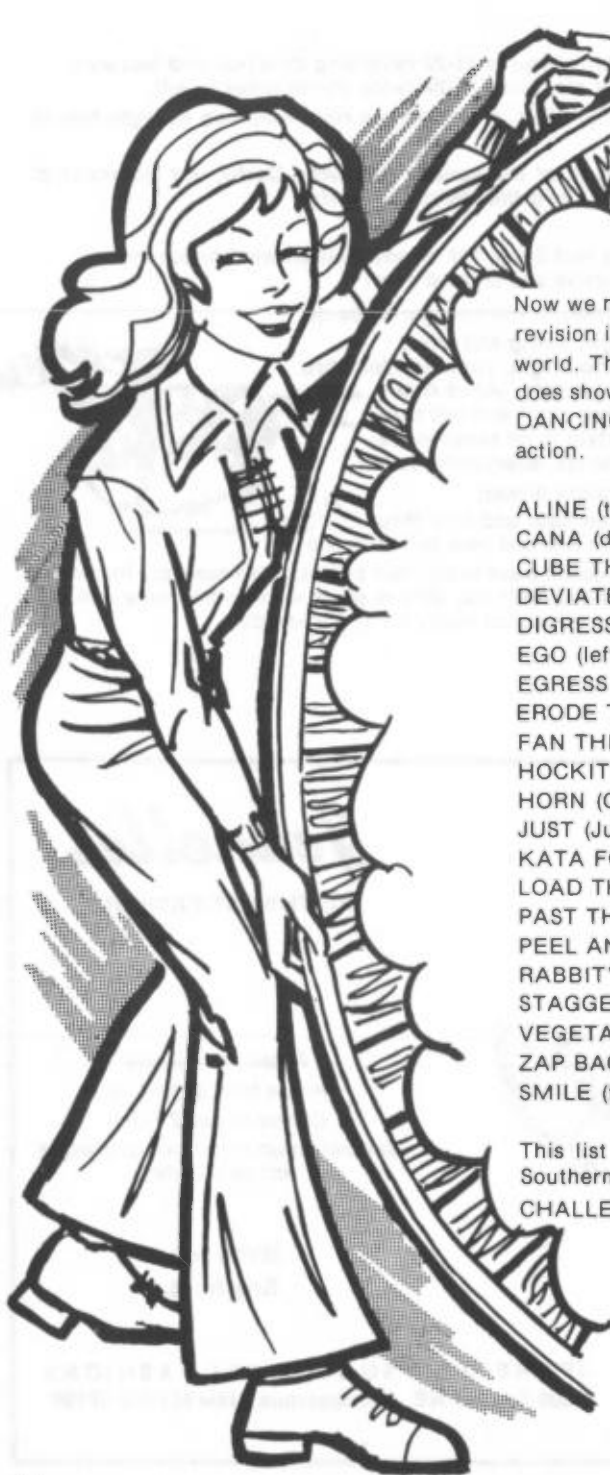
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# SUP CHALLENGE [Tongue-]

Now we have the latest updating of the SUP  
revision is the end result of a poll of one lea  
world. The list is not designed to show ever  
does show calls which provide the foundation  
DANCING. Note as you go through the list  
action.

ALINE (to a Fish Bone set-up) — Author U  
CANA (done after a Fish Bone) also CANA-  
CUBE THE CANVAS (left-handed only) —  
DEVIATE BACK (with fractions) — by Alic  
DIGRESS — by Al Freud  
EGO (left, right, which way did, extended)  
EGRESS — Authors Barnum & Bailey  
ERODE THE LINE/ERODE THE SET-UP  
FAN THE PLANT (this even gets vegetable  
HOCKIT — by Uncle David (for those with  
HORN (Out, In) — By Fellow Nabors  
JUST (Just About Time, Just In Time, Just  
KATA FORMATIONS (Half Kata, Kata Bol  
LOAD THE DIRIGIBLE (No smoking during  
PAST THRU (Past Urize, Past Perfect, Past  
PEEL AND SQUEAL — by Xaviera Golland  
RABBIT'S FOOT TURN (and multiples)  
STAGGER (Stagger and Slide, Stagger and  
VEGETABLE LOOP (and certain off-shoots)  
ZAP BACK (also Double Zap Back) by the  
SMILE (the very hardest call of all)

This list is in effect for the next two wee  
Southern Angola, he's the leader. Rual was  
CHALLENGE figure called AT THE END C

KEEP DANCING



# SUPER- CHALLENGE BASICS [in-cheek]

the SUPER CHALLENGE BASIC CALLS. The  
one leader and three callers from around the  
world every call in SUPER CHALLENGE, but it  
provides the foundation for our joyous SUPER CHALLENGE  
and the list of figures how the names match the

Author Unknown  
CAN-A-U-TURN BACK — by Charlie Tuna  
(usually) — by Picasso  
by Alice Drooper

(ended) — Usually called to dancing callers

by  
T-UP  
(vegetables to move)  
(e with extra Lockits)

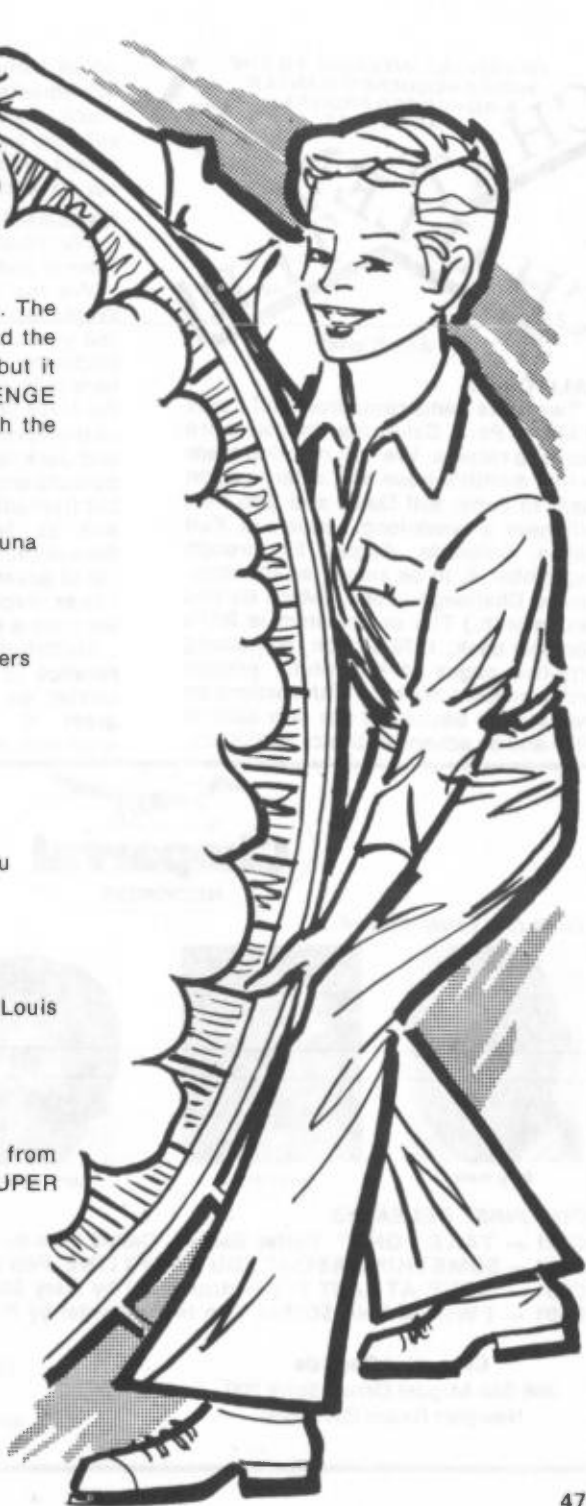
(e, Just Anything) — by Justice Done  
(Kata Bolic, Kata Lyst) by Nuhru the Guru  
(during this figure) — by Paramount  
(st, Past Due) by A. Finance

Gollander  
(es)  
(er and Roll, Stagger and Fall) by Uncle Louis  
(shoots like TURNIP LOOP)  
by the Green Hornet

two weeks. Our thanks to Rual Tanzia from  
Alaska who last seen workshopping a new SUPER  
END OF YOUR ROPE.

DANCING — keep smiling!

Submitted by Sam Rader  
Grove City, Ohio



OF SPECIAL INTEREST TO THE  
HIGH FREQUENCY DANCER  
& ADVANCED PROGRAM  
ADVOCATE

# CHALLENGE CHALLENGER

by Jim Kassel

## CALIFORNIA

Two news items came from Bill Davis of Menlo Park, California, that we were happy to receive. We will mention them in this month's issue and enlarge upon them in June. Bill Davis and Bob Fisk will have a week-long session at Fun Valley, Colorado, August 29 through September 4, to be known as Introduction to Challenge Week. (More on this next month.) The second item is Bill's *Top Ten* book, 1976 edition, containing fifty-five pages of beautifully printed and organized material with sections on mainstream basics, all the new calls of 1975 and an advanced basics dictionary,

which includes all the basic challenge movements for the next two years and much, much more. This is a highly valuable book for advanced dancers and callers. We ordered ten to distribute to our advanced dancers. 'Nough said.

## ENGLAND

We received interesting news from Johnny and Renée Hayes:

We run a monthly Advanced Level Workshop which we started in March last year together with Jerry Murray of Rochester, Minnesota, who was over here to work for two years. We called it the *Hash Shop*, which is the same name as the advanced level group which Jerry and Jack Igel have in Minnesota. The dancers are not only from our own club but from others in the south of England, and as far north as Newbury in Berkshire. We are working through the list of advanced basics plus some of the newer experimental movements, and we have a great time.

Unfortunately for us, Jerry was recalled to Minnesota, so Johnny has carried on with the *Hash Shop*. It is great to read of your challenge weekends and we only wish we could go



## OUR CALLING STAFF:



Beryl Main



Jerry Haag



Gary Shoemake



Ken Bower

## OUR FIRST RELEASES:

- C101 — TAKE "ONE" Patter Record, Called Side by Beryl Main
- C201 — SOMETHING ABOUT YOU BABY I LIKE Flip Instrumental by Jerry Haag
- C301 — GONE AT LAST Flip Instrumental by Gary Shoemake
- C401 — I WRITE THE SONGS Flip Instrumental by Ken Bower

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to some of them. Maybe one of these days we will do just that!

If there are any advanced level callers contemplating a holiday in England, we would be pleased to see them, and to put on a special *Hash Shop* to coincide with their visit if they wished. Any dancers on holiday over here are very welcome — just give us a call on Highcliffe 5522.

We are still in close touch with Jerry Murray (we miss his exciting calling and yodelling very much) and exchange information on the latest moves they are doing at their *Hash Shop*. We would also welcome any additional information from any other callers who may like to correspond with us.

We sometimes have a small group round at our house to dance to some of Lee Kopman's tapes, and indeed had one of his dancers visiting England who became a good friend of ours (George and Pat Dawkins).

We are glad that Stan enjoyed his visit to England, we certainly enjoyed meeting him and Cathie, and hope that he will return before very long (not forgetting, of course, to bring Mabel).

## MIAMI, FLORIDA

Dancers who visited the Miami area this winter found plenty of advanced dancing with Jack Lasry in his Trail's End square dance hall in Hollywood.

Jack has two high level clubs: Crackerjacks meets every Monday and is a basic advanced club which averages twenty-three sets; Mavericks, one of the oldest high level clubs in the country, meets every Wednesday and dances the Challenge Basic Calls plus currently popular challenge figures. Jack and his wife Carolyn always welcome all visitors who are dancing the level of these clubs.

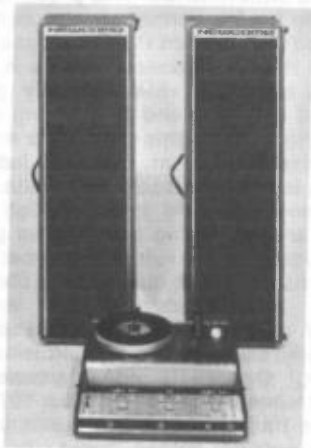
In addition, Jack also has a Tuesday club-level workshop which averages twenty-eight sets, and Cloverleafs dancing club-level Thursday with twenty-five sets. Jack travels on week-ends to all parts of the country.

## MAINE

We are pleased to note that Ron Libby, one of Maine's leading callers, has started a workshop designed to teach dancers the Challenge Basic calls.

Continued on Page 82

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# WORKSHOP

□ □ □ □ EDITED BY  
**WILLARD  
ORLICH**



## CHORE\*GRAPHY

*Wheel around* and *Backtrack* are couple movements taught at the beginning level classes, usually in the first ten lessons. Perhaps this is the very reason why most dancers don't know the correct rules governing these movements later in their dancing experience. At any rate, reports coming back to your editor from around the square dance world say that the average dancer does not know how to *backtrack* on command. Even the *wheel arounds* show variations when called from any other position other than normal couples promenading. We suspect that the dancer was never taught correctly because the teacher thought it unimportant or didn't know either.

Here are the basic rules. *Wheel*

*around* for couples from a promenade position means that the couples with both hands joined in promenade position reverse direction by having the "hub" (inside person) back out while the "rim" (outside person) moves forward until finished. This presents no problem from a normal couple position (man on left, lady on right) because the man is the inside dancer and he is the one to back out while the lady goes forward and they end in a wrong way promenade. From this position, a *wheel around* feels different. Since the lady is on the inside, she backs out while the man moves forward to accomplish the wheel around. If two boys or two girls are coupled up the rule is the same: the inside dancer backs out, outside dancer moves forward during the *wheel around*. So what's so important about this "who backs out" rule? Comfortable dancing! On call to *wheel around*, a couple wheels around less than 180° to face the trailing couple in a promenade. If the outside person backs up and center moves forward, the *wheel around* is more than 180° to face the trailing couple. The number of beats is different and more important, the pivot person knows who he/she is when following the rule on the command. Nothing is so disconcerting as to have both dancers

try to be the back-up pivot on the call to *wheel around*.

*Backtrack* is the easier of the two — and happens quickly! With hand holds maintained, both dancers turn individually toward each other to promenade in the opposite direction. The hand holds sort of crisscross with each other while the body is turning. Actually, the movement ends with the dancers in a half-sashayed position.

By combining the *wheel around* and *backtrack*, the dancers can be half sashayed during a promenade.

#### EXAMPLES:

Promenade, head couples wheel around  
Backtrack, keep going

Side couples wheel around, backtrack  
Keep going, head couples wheel around (lady backs out), box the gnat

Crosstrail thru, left allemande.....

Promenade, four couples wheel around  
Promenade the wrong way round

(ladies are inside)

Head couples wheel around, backtrack  
Keep going, side couples wheel around

And backtrack, keep going

Head couples wheel around

(man backs out)

Box the gnat, pass thru, crosstrail

Left allemande.....

All four ladies chain three-quarters

Roll promenade, all four couples

Wheel around and backtrack

Keep going, lady on your left

Left allemande.....

Promenade, head couples wheel around

Backtrack, keep going, outside four

Roll back one, promenade same sex

Keep going, boys as a pair, wheel around

And backtrack, keep going

Girls as a pair, wheel around

And backtrack, keep going

Outside four roll back one

Promenade as you are, heads backtrack

And pass thru, on to the next

Box the gnat, slide thru

Square thru three-quarters

Left allemande.....

The *wheel around* and *backtrack* movements are a part of the first 50 basic program and the idea is usually kept at and used from the promenade position only. During the Extended 75 Basic program, the use of a wheel around and/or backtrack can be used from other positions. The direction of wheeling around from positions other than the promenade should be deter-

mined by the body flow of the previous movement.

#### EXAMPLE:

Head couples right and left thru

Then wheel around (toward the left)

Separate, go around two, line up four

Opposite box the gnat and pass thru

Wheel and deal, then wheel around

(in direction of body flow)

Cloverleaf, double pass thru

First couple left, next one right

Then wheel around (body flow direction)

Backtrack (about face toward partner)

Opposite box the gnat, slide thru

Pass to the center and pass thru

Left allemande.....

If no body flow direction has been determined, dancers usually wheel around the easy way, i.e., left person backs up as a pivot while right person moves forward.

#### EXAMPLE:

Heads lead right circle to a line

Pass thru, wheel around, star thru

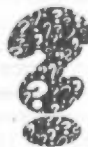
All pass thru, wheel around

Square thru three-quarters to

Left allemande.....

The *wheel around* in today's square dance choreography is used much less than it was because a *partner trade* accomplishes the same thing and uses less space to execute.

## CALLERS' QUESTIONS



HARRY FINER, Houston, Texas: Can't seem to find *coordinate* and *grand parade* in American Squaredance — want to be sure of the "rules." Also what is meant by a "3x1 line"?

ED. NOTE: We published *coordinate* and *grand parade* in the same issue, American Squaredance November 1974. The "3x1" terminology means three dancers facing in the same direction in line with one dancer facing in the opposite direction. "3x1" is the same as 3 by 1 or 3 and 1 line. Probably a

take-off from the wheel and deal command given to a three in line which comes out as "two and one wheel and deal." Have you experienced any "3x1" or "1x3" transfer or checkmate the column figures? Real interesting.....

**BRUCE BIRD, Shawnee, Kansas:** If a *spin the top* were called from parallel ocean waves, a long (eight-hand) wave is formed. Are there rules about when this situation permits or forbids certain movements, i.e., is there one long wave, two short waves, or sometimes one, sometimes two?

**ED. NOTE:** When a movement ends in two four-hand waves side by side (called a Tidal Wave or eight-hand wave), the caller can indicate a change or no change for the proper dancer reaction. If he wants to continue the four people pattern, the command should be "In your own wave, swing thru....." If the Tidal wave as a whole is to work, a *Grand* command helps, i.e. "Grand swing thru," etc. All turn thru could be used to dispel confusion if you wanted lines of four back to back. Or, *all cast three-quarters* called immediately after the four people command should have proper dancer reaction relying upon the alternate hand-taking body flow. In short, tell the dancer what to do anytime there is a doubt about what you could possibly want as a change of pace.

**JOHNNY MICHAUD, Guilford, Maine:**

....was always under the impression that gents were the only people who retained their numbers and all ladies assumed the partnership of the gents they were with. This is not true in the third example of *Destroy the line, December 75, American Squaredance, Page 56* when side ladies are partners of head men, yet are expected to run, etc. The figure works OK though.

**ED. NOTE:** Yes, you have a good point. The command technically should have read "New head ladies run....."

About your suggested "merge thru" idea to replace a *curlique*, *Merge thru* is used today — a blending into a right shoulder wave, as in "Heads face your corner and merge into a wave." This thought is taken from the explanation as given in *Square Dance Encyclopedia, Bursleson, No. 374*, but from facing couples thus holding to the right side (of the dancer in front) rule. Currently a thought called *touch*  $\frac{1}{4}$  ( $\frac{1}{2}$ ,  $\frac{3}{4}$ ) is being

explored to mean a palms up right hand touch and cast a quarter — a no-sex, non-twirling *curlique*. This even allows a *left touch*  $\frac{1}{4}$  for the movement in reverse. We like this *Touch* thought and hope it catches on soon!



## TRACK TWO

by Dick Bayer, Fenton, Michigan

From a completed double pass thru set-up, boys (left side dancers) start as in a transfer pattern single file to their right half way around but do not face in; they will become ends of waves. Girls (right side dancers) will clover in to their left single file and do the equivalent of a half tag, passing left shoulders to become centers of the parallel waves.

### EXAMPLES:

Heads star thru, double pass thru  
Track two, swing thru, boys run  
Wheel and deal, trade by  
Left allemande.....

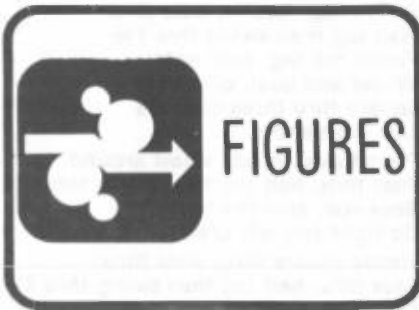
Heads lead right and veer left  
Bend the line, pass thru  
Wheel and deal, double pass thru  
Track two, recycle  
Square thru three-quarters  
Left allemande.....

Heads lead right circle to a line  
Pass thru, tag the line, track two  
Swing thru, walk and dodge  
Partners trade, left allemande.....

Heads star thru, double pass thru  
Track two, swing thru, centers run  
Wheel and deal, pass thru  
Centers turn thru, all track two  
Centers trade, boys run, pass thru  
Wheel and deal, centers square thru  
Three-quarters to left allemande.....

Heads right, circle half, veer left  
Tag the line, track two  
Swing thru, centers run  
Couples circulate, tag the line  
Reverse track two, recycle  
Pass to the center and pass thru  
Star thru, wheel and deal, swing thru  
Turn thru, left allemande.....





**by John & Evelyn Strong, Salinas, Calif.**

Promenade, heads wheel around  
 Pass thru, tag the line in, star thru  
 Trade by, pass thru, trade by  
 Star thru, crosstrail thru  
 Left allemande.....  
 Four ladies chain, four ladies chain  $\frac{3}{4}$   
 Heads right and left thru, square thru  
 Right and left thru, pass thru  
 Trade by, eight chain five  
 Left allemande.....  
 Four ladies chain  
 Heads double swing thru, spin the top  
 Boys run, wheel and deal, pass thru  
 Circle to a line, star thru, square thru  $\frac{3}{4}$   
 Trade by, swing thru, boys run  
 Boys circulate, girls trade  
 Couples trade, couples circulate  
 Wheel and deal, star thru  
 Crosstrail thru, left allemande.....  
 Heads star thru, pass thru, star thru  
 Pass thru, tag the line, peel off  
 Right and left thru, slide thru  
 Dive thru, swing thru, spin the top  
 Right and left thru, star thru, pass thru  
 All pass thru, trade by, left allemande...  
 Heads star thru, pass thru, star thru  
 Square thru three-quarters  
 Bend the line, square thru, trade by  
 Spin chain thru, boys run  
 Bend the line, crosstrail  
 Left allemande.....  
 Heads right and left thru, star thru  
 Pass thru, spin the top, turn thru  
 Bend the line, pass thru, tag the line  
 Cloverleaf, turn thru, slide thru  
 Pass thru, wheel and deal  
 Centers pass thru, left allemande.....  
 Heads right and left thru  
 Slide thru, pass thru, slide thru  
 Pass thru, wheel and deal  
 Double pass thru, first couple left  
 Second go right, right and left thru  
 Slide thru, left allemande.....

Heads star thru, pass thru, star thru  
 Pass thru, tag the line in, pass thru  
 Tag the line, cloverleaf, centers star thru  
 Pass thru, cloverleaf,  
 Centers box the gnat, pull her by  
 Left allemande.....

Heads right and left thru, slide thru  
 Swing thru, turn thru, slide thru  
 Pass thru, tag the line, cloverleaf  
 Box the gnat, double pass thru  
 First couple left, second go right  
 Two ladies chain, pass thru  
 Bend the line, two ladies chain  
 Crosstrail, left allemande.....

Heads right circle to a line  
 Pass thru, tag the line in, slide thru  
 Trade by, spin chain thru, swing thru  
 Right and left thru, star thru, pass thru  
 Wheel and deal, substitute,  
 Centers pass thru, left allemande.....

Head ladies chain, heads star thru  
 Pass thru, star thru, right and left thru  
 Two ladies chain, star thru, pass thru  
 Trade by, right and left thru  
 Pass thru, trade by, pass thru  
 Left allemande.....

Heads star thru, pass thru  
 Right and left thru, swing thru  
 Boys run, wheel and deal, pass thru  
 Trade by, left allemande.....

**by Joe Saltel, Eureka, California**

One and three curlique, boys run  
 Curlique, girls run, pass thru  
 Bend the line, star thru  
 Crawdad substitute, left allemande.....  
 Two and four curlique, walk and dodge  
 Swing thru, girls circulate, boys trade  
 Boys run, couples circulate  
 Wheel and deal, pass thru, trade by  
 Pass thru, trade by, left allemande.....  
 One and three flutter wheel, pass thru  
 Separate around one to line of four  
 Star thru, double pass thru, cloverleaf  
 Zoom, centers pass thru, curlique  
 Walk and dodge, bend the line  
 Star thru, square thru three-quarters  
 Left allemande.....  
 Four ladies flutter wheel  
 One and three half sashay  
 Star thru, square thru four  
 Bend the line, star thru, dive thru  
 Substitute, square thru three-quarters  
 Left allemande.....  
 Two and four promenade half way  
 Curlique, walk and dodge, swing thru  
 Boys run, bend the line, pass the ocean  
 Recycle, right and left thru, pass thru

Trade by, star thru, flutter wheel  
Slide thru, pass thru, left allemande.....

**by Doug Waldren, Westland, Michigan**  
Promenade, heads backtrack, swing thru  
Girls trade, bend the line, pass thru  
Left allemande.....

Promenade, heads backtrack, lockit  
Walk and dodge, bend the line  
Flutter wheel, star thru, trade by  
Pass thru, left allemande.....

Promenade, heads backtrack  
Swing thru, spin the top  
Walk and dodge, bend the line  
Flutter wheel, full square thru, trade by  
Pass thru, left allemande.....

Promenade, heads backtrack  
Swing thru, spin the top  
Walk and dodge, bend the line  
Pass the ocean, recycle, swing thru  
Boys run, ferris wheel  
Square thru three hands, pass thru  
Left allemande.....

Promenade, heads backtrack  
Swing thru, spin the top  
Spin chain thru, swing thru, boys run  
Pass thru, wheel and deal  
Square thru three hands, left allemande

Promenade, heads backtrack  
Square thru, U-turn back, star thru  
Bend the line, slide thru  
Square thru three hands, left allemande

Promenade, heads backtrack  
Swing thru, girls run, bend the line  
Swing thru, right and left thru  
Pass thru, left allemande.....

Promenade, heads backtrack  
Fan the top, spin chain thru  
Boys run, pass thru, wheel and deal  
Square thru three, left allemande.....

Promenade, heads backtrack  
Swing thru, girls run, bend the line  
Spin chain thru, recycle, pass thru  
Trade by, left allemande.....

**by Trent Keith, Memphis, Tennessee**  
Sides square thru, step to a wave  
Recycle, curlique, girls fold  
Boys pass thru, left allemande.....

**by Hank Drumm, Errol, New Hampshire**  
SWING THRU 1½ FIGURES

Heads curlique, boys run  
Circle half to two-faced line  
Half tag thru, swing thru 1½,  
Finish the tag, face in, spin the top  
Box the gnat, change hands  
Left allemande.....

Sides square thru, swing thru  
Boys run, half tag thru, swing thru 1½

Finish tag, face in, pass thru  
Half tag then swing thru 1½  
Finish the tag, face right  
Wheel and deal, dive thru  
Square thru three-quarters  
Left allemande.....

Promenade, heads wheel around  
Pass thru, half tag then swing thru 1½  
Boys run, spin the top  
Go right and left grand.....

Heads square thru, slide thru  
Pass thru, half tag then swing thru 1½  
Boys run, right and left thru  
And a quarter more, wheel and deal  
Dive thru, square thru three-quarters  
Left allemande.....

Heads flutter wheel, sweep a quarter  
Pass thru, circle to a line, pass thru  
Half tag, swing thru 1½, finish tag  
Face in, pass thru, quarter right  
Transfer the column, slide thru  
Square thru three-quarters  
Left allemande.....

**by Jay Klassen, SCVSDCA NOTES**

Heads curlique, walk and dodge  
Curlique, walk and dodge  
Partner trade, pass the ocean  
Swing thru, boys trade, boys circulate  
Boys run, ferris wheel, curlique  
Walk and dodge, separate around one  
To a line, curlique, transfer the column  
Boys run, right and left thru  
Slide thru, square thru three-quarters  
Left allemande.....

Sides pass the ocean, swing thru  
Turn thru, circle to a line, curlique  
Coordinate, couples circulate  
Bend the line, slide thru, pass thru  
Trade by, left allemande.....

Heads square thru, curlique  
Walk and dodge, partner trade  
Pass the ocean, recycle  
Right and left thru, swing thru  
Boys run, ferris wheel, curlique  
Left allemande.....

Sides cross trail, around two to a line  
Pass the ocean, recycle, star thru  
Couples circulate, wheel and deal  
Left allemande.....

Heads square thru, curlique, recycle  
Swing thru, centers run, ferris wheel  
Curlique, walk and dodge  
Separate around two to a line  
Pass the ocean, centers trade  
Centers run, tag the line in  
Right and left thru, pass the ocean  
Swing thru, turn thru, left allemande....

Sides pass thru, separate around one  
 To a line, box the gnat, curlique  
 Transfer the column, swing thru  
 Centers trade, boys run, pass the ocean  
 Recycle, star thru, pass thru  
 Wheel and deal, curlique  
 Box circulate twice, left allemande.....

Heads curlique, walk and dodge  
 Curlique, ends circulate  
 Walk and dodge, partner trade  
 Pass the ocean, recycle, swing thru  
 Boys run, pass thru, bend the line  
 Pass thru, wheel and deal  
 Double pass thru, leaders zoom  
 New leaders trade, left allemande.....

**by Ken Oburn, SCVSDCA NOTES**

Head ladies chain, sides star thru  
 Flutter wheel, pass thru, opposite right  
 Partner left, opposite star thru  
 Flutter wheel, pass thru, on to the next  
 Opposite right, partner left  
 Opposite star thru, flutter wheel  
 Left allemande.....

Heads square thru, square thru outsides  
 Bend the line, square thru  
 Centers zoom, left allemande.....

Ladies chain three-quarters  
 Sides half sashay  
 Heads square thru three-quarters  
 Separate round one, in the middle  
 Right and left thru, swing thru double  
 Change hands, left allemande.....

Heads lead right, circle to a line  
 Pass thru, wheel and deal  
 Double pass thru, centers in  
 Cast off three-quarters, pass thru  
 Wheel and deal, backtrack, centers in  
 Cast off three-quarters, pass thru  
 Wheel and deal, centers turn thru  
 Left turn thru with outsides  
 Centers turn thru, centers in  
 Cast off three-quarters, box the gnat  
 Eight hand right-hand star  
 Gals reach back with left, left allemande

Heads promenade a half  
 Sides right and left thru  
 Heads right and left thru  
 Heads half sashay, lead right, circle  
 Ladies break to line  
 Right-hand couples right and left thru  
 Left hand couples box the gnat  
 Crosstrail, left allemande.....

Sides promenade a half,  
 Heads right and left thru  
 Sides right and left thru, half sashay  
 Lead to left, circle, men break  
 Left couples right and left thru  
 Right couples swat the flea

Change girls, box the gnat  
 Change girls, slide thru  
 Left allemande.....

Sides crosstrail, round two to a line  
 Forward and back, arch in middle  
 Ends duck out, round one to middle  
 Box the gnat, crosstrail  
 Round two to line, forward and back  
 Arch in middle, ends duck out  
 Round one to middle, slide thru  
 Left allemande.....

**by Tom Tarleton, Marysville, Ohio**

Heads right, circle to a line  
 Pass thru, cast right  $\frac{3}{4}$  round  
 Boys trade, couples circulate  
 California twirl, girls trade  
 Cast left  $\frac{3}{4}$  round, pass thru  
 Cast left  $\frac{3}{4}$  round, girls trade  
 Couples circulate, California twirl  
 Boys trade, cast right  $\frac{3}{4}$  round  
 Pass thru, cast off  $\frac{3}{4}$  round, crosstrail  
 Left allemande.....

Heads square thru four hands  
 Curlique, scootback, walk and dodge  
 Cast right  $\frac{3}{4}$ , Girls trade, cast off  $\frac{3}{4}$   
 Star thru, trade by, curlique  
 Scoot back, walk and dodge  
 Cast right  $\frac{3}{4}$ , Girls trade, cast off  $\frac{3}{4}$ ,  
 Star thru, trade by, left allemande.....

Heads square thru four hands  
 Slide thru, fan thru, partner trade  
 Ladies lead Dixie style to a wave  
 Walk and dodge, cast left  $\frac{3}{4}$  round  
 Centers trade, ends run  
 Boys run, slide thru, left allemande.....

Heads square thru four hands  
 Ocean wave, walk and dodge  
 Half tag, trade and roll, pass thru  
 Trade by, star thru  
 Couples walk and dodge  
 Cast off  $\frac{3}{4}$  round, pass thru  
 Wheel and deal, centers turn thru  
 Arky allemande.....

Heads square thru four hands  
 Ocean wave, walk and dodge, half tag  
 Eight roll away half sashay,  
 Centers trade, left swing and scoot  
 (Center four scoot back, ends circulate)  
 Walk and dodge, cast left  $\frac{3}{4}$  around  
 Centers trade, ends run  
 All eight circulate, boys run  
 Star thru, swap around  
 Left allemande.....

**by John Ward, Alton, Kansas**

Heads pass the ocean, lockit  
 Go right and left thru, square thru  
 Pass the ocean, lockit,  
 Right and left thru, square thru  $\frac{3}{4}$

Trade by, pass the ocean, lockit  
Go right and left thru, square thru  $\frac{3}{4}$   
Trade by, left allemande.....

Heads lead right circle to a line  
Pass thru, girls fold, star thru  
Ferris wheel, centers flutter wheel  
Square thru three-quarters, pass ocean  
Lockit, go right and left thru  
Left allemande.....

Heads square thru four hands  
Step to a wave, lockit, swing thru  
Spin the top, all eight circulate  
Lockit, swing thru, spin the top  
All eight circulate, change hands  
Left allemande.....

Couples one and two only roll away  
Heads square thru four, step to a wave  
Ends circulate, centers trade  
Spin chain thru, spin chain thru  
Swing thru, boys run, bend the line  
Star thru, pass thru, left allemande.....

Heads pass the ocean, lockit, curlique  
Walk and dodge, pass the ocean, lockit  
Curlique, walk and dodge, partner trade  
Pass thru, half tag, trade and roll  
Swing thru, boys run, left allemande....

Heads square thru four hands  
Circle four to a two-faced line  
Ferris wheel, bend the line  
Two ladies chain, star thru, pass thru  
Left allemande.....

Heads square thru four hands  
Circle up four to a two-faced line  
Ferris wheel, half tag, walk and dodge  
Do a partner trade, flutter wheel  
Star thru, pass thru, left allemande.....

Heads square thru four hands  
Single circle to a wave, boys run  
Ferris wheel, half tag, trade and roll  
Centers square thru three-quarters  
Single circle to a wave, boys run  
Ferris wheel, half tag, trade and roll  
Square thru three-quarters

Left allemande.....

Heads square thru four hands  
Pass the ocean, lockit, curlique  
Walk and dodge, partner trade  
Reverse the flutter, star thru, pass thru  
Trade by, pass the ocean, lockit  
Curlique, walk and dodge, partner trade  
Reverse the flutter, star thru, pass thru  
Trade by, left allemande.....

Heads square thru four hands  
Swing thru, boys run, half tag  
Curlique, scoot back, right and left thru  
Pass thru, trade by, swing thru  
Boys run, half tag, curlique, scoot back  
Right and left thru, pass thru  
Trade by, left allemande.....

Heads square thru four hands  
Pass the ocean, curlique  
Eight circulate two spots, boys run  
Trade by, pass the ocean, curlique  
Eight circulate two spots, boys run  
Trade by, left allemande.....

Couples one and two only roll away  
Heads swing thru, spin the top  
Walk ahead, step to a wave  
Ends circulate, swing thru  
Split circulate, swing thru  
All eight circulate, boys run  
Bend the line, left allemande.....

Heads lead right, circle to a line  
Pass thru, half tag, trade and roll  
Swing thru, boys run, pass the ocean  
Curlique, scoot back, boys run  
Star thru, pass thru, left allemande.....

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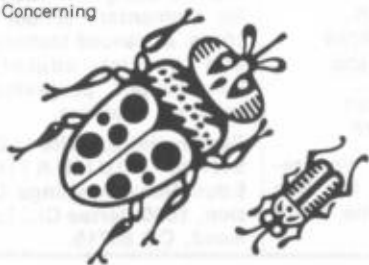
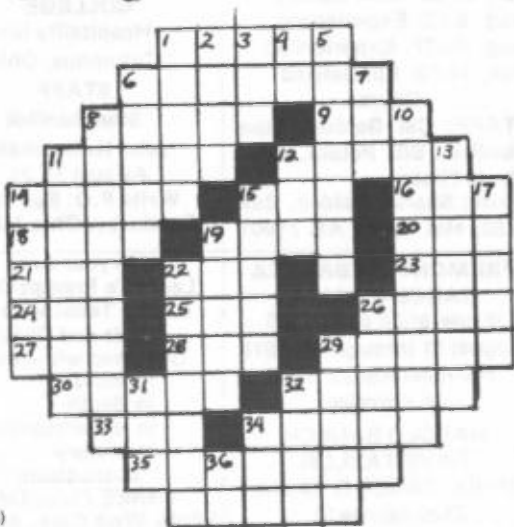
## ACROSS

1. ----- around
6. Place to process wheat
8. ----- parade
9. Association Of Squares (Abbr.)
11. "----- back my bonnie to me"
12. Grown up
14. Bottle
15. Untruth
16. First word of So. Pacific island
18. Period before Easter
19. Used in getting ready for a dance
20. Part of a square dance badge
21. International Education Directors (Abbr.)
22. Part of a So. American dance
23. Insect
24. "Fuzz" (Abbr. Pl.)
25. Boy
26. Square Gnat Kickers Organization (Abbr.)
27. Four couples
28. American-International Squares (Abbr.)
29. Skin of the head
30. "When the red red ----- comes bob-bob-bobbin along"
32. One at - ---- (2 words)
33. Hub flies out, --- flies in
34. You win, - ---- (2 words)
35. Neighbors not your partners
37. "Don't ----- Me in"



## DOWN

1. Sipped coffee
2. Pealed
3. Ohio's neighbor (Abbr.)
4. Note of scale
5. ----- (2 word S/D figure)
6. Ground in a mill
7. "Can't Stop Loving ----"
8. ----- Union ----- (grocery)
10. Lose (3 words)
11. Artery (Colloq.)
12. End
13. R/D step
14. ----- the diamond (Pl.)
15. Lots (slang)
17. "---- Of Old Smoky" (2 words)
19. Ladies chain
22. Acknowledge a ----- ownership (2 words)
26. -----ors (R/D term)
29. Shop
31. Brand name for a ballpoint
32. Fish sauce
34. Hotel
36. Concerning



## LAST MONTH'S ANSWERS

t	a	w	d	r	i	f	t	r	e	d
o	d	e	r	e	v	e	r	a	o	l
p	e	a	s	e	y	e	a	a	d	e
a	c	e	y	s	i	n	e	s	w	e
s	h	e	s	i	n	t	s	t	r	a
i	a	n	p	e	t	a	t	s	s	r
d	i	a	n	a	e	a	t	i	s	p
e	n	t	o	n	h	r	m	b	a	s
o	u	r	t	u	n	t	o	m	s	a
u	s	a	r	i	g	o	r	c	h	a
t	e	l	a	r	e	n	a	r	e	e

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August 2-4, 1976

**Orphie Easson**  
**Stan Burdick**

Write: **American Square-  
dance Magazine, PO Box  
788, Sandusky, Ohio 44870**





## DANDY IDEA

Ann Rotruck (Mrs. Ty) of Aurora, Colorado sent this photo of the "Truck Stop" square and round dance hall there, where a decorative and sound-absorbing scheme on the walls enhances the dance. Those colorful rug patches are actually salesman's samples, available from furniture stores at little or no cost. Again, a little resourcefulness pays off!

<p><b>INTERNATIONAL CALLERS COLLEGE</b>  Aug. 8-13 Regular Session  Aug. 14-18 Alumni Session  Cincinnati, Ohio  Aug. 29-Sept. 3 Regular  Rainbow Lake, Brevard NC  Dick &amp; Ardy Jones  Johnny &amp; Charlotte Davis  Write: Charlotte Davis, 212  McAlpin Av., Erlanger KY  41018</p>	<p><b>SOUTH FORK, COLO.</b>  Sept. 5-11  Sept. 12-18  Bill Peters and staff  including Bill Davis  and Guest Experts  Separate session for begin-  ning &amp; experienced callers  Write: Bill Peters, 5046  Amondo Dr., San Jose, CA  95129</p>	<p><b>MAPLE PLAIN, MINN.</b>  10th Minn. Callers Clinic  August 5-8, 1976  Seminar on  Step Value Timing  &amp; Sight Calling Techniques  Staff: Warren Berquam  George Gargano  Limited Attendance  Write: Warren Berquam,  Rt. 1 Box 187, Maple Plain,  Minnesota 55359</p>
<p><b>HARMONY, PA.</b>  <b>INDIAN BRAVE CAMP</b>  July 4-8, 1976  JACK LASRY  RON SCHNEIDER  A Sellout in '75!  Emphasis placed on choreo-  graphy techniques and  methods  Write: Jack Lasry, 19010  NW11th Av. Miami FL 33169</p>	<p><b>CHERRY RIDGE  PENNSYLVANIA</b>  June 24-25-26-27  KEN ANDERSON  RON SCHNEIDER  Send for more information  Learn System, Sight Calling  Write: Cherry Ridge, RD 3,  Honesdale, PA 18431</p>	<p><b>ANAHEIM, CALIFORNIA</b>  25th Nat. S/D Convention  EDUCATIONAL SEMINAR  June 24, 25, 26, 1976  Bob Ruff &amp; Jack Murtha  will teach courses on  "The Fundamentals of  Square Dancing &amp; Calling"  University Credit Available  Write: Bob Ruff, 8459  Edmaru Av. Whittier, CA  90605 [213] 693-5976</p>
<p><b>LOUISVILLE, KY.</b>  2nd Ann. Kentucky Callers  Association Callers Seminar  August 1-4, 1976  Bellarmine College  Staff: Bill Peters  Cal Golden  Teaching all phases  of calling  Write: Ed Preslar, 3111 S.  4th St. Louisville KY 40214</p>	<p><b>RED RIVER, N.M.</b>  <b>CALLERS SCHOOL</b>  June 6-11, 1976  Staff: C.O. Guest  Jon Jones, Bailey Campbell  Art Hodge  Covering all phases  of calling  Write C.O. Guest, 2832 Live  Oak Dr., Mesquite TX 75149</p>	<p><b>ESTES PARK, COLORADO</b>  Dance Ranch College  July 11-15 — Callers with  2 years or less experience  July 18-22 — Callers with  more than 2 yrs. experience  STAFF: Frank Lane, Earl  Johnston, Vaughn Parrish,  Beryl Main  Write: Frank Lane's Dance  Ranch, PO Box 1382, Estes  Park, Colorado 80517.</p>



## SERVICE PROJECT FOR SQUARES

The Northeast Florida Square Dancers Association for over a year have operated their own Blood Bank. This is for the benefit of all dancers in the area but has no direct connection with square dancing. Donors have been dancers and any dancers in the area can draw on it if needed.

The project grew out of a drive to donate blood for a dancer, Marcha McKain who underwent open heart surgery over a year ago. She and Judy Garland are now co-chairpersons of the club.

*Virgil A. Green  
Jacksonville, Florida*



## SILVER ANNIVERSARY

President of the Star In A Circle S/D Club, Lew McAllister and his wife Lynn assist Moises and Graciela Guevara (center) as they cut the birthday cake on the twenty-fifth anniversary of the founding of the club. The Guevaras have been dancing with the club longer than any other members on the Isthmus of Panama. The club dances at Fort Clayton in the Panama Canal Zone and signed its original charter twenty-five years ago.

*Jean Bailey  
Balboa, Canal Zone*



WALT  
MCNEEL



GUY  
POLAND



C.O.  
GUEST

# KALOX-Belco-Longhorn

## NEW ON KALOX:

K-1187 BLUE EYES CRYING IN THE RAIN, Bill Peters  
K-1188 ISLAND GIRL, Flip/Inst. by John Saunders

## RECENT RELEASES ON KALOX:

K-1186 I'VE GOT THE BLUES, Flip/Inst. by C.O. Guest  
K-1185 FIREBALL/PATTER RHYTHM [Hoedown]

## RECENT RELEASES ON LONGHORN:

LH-1013 CORN LIKKER, Flip/Inst. by Bob Augustin  
LH-1012 YOU ARE THE ONE, by Red Warrick

## RECENT RELEASES ON BELCO:

B265A IN THE MOOD, Two-step by Earl & Rosie Rich  
1st Band Music only; 2nd Band, Cues by C.O. Guest  
B265B HONOLULU-HANA HOU [One More Time]  
Two-step by Ed & Mary Susans  
1st Band Music only; 2nd Band, Cues by C.O. Guest

B264A MELODY TWO-STEP, Ken Croft &  
Elena deZordo

B264B TANZIE by Bill & Betty Tracy



DICK  
HAN



BILL  
PETERS



VAUGHN  
PARRISH

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## IN MEMORIAM

Roy "Bud" Young of Joplin, Missouri, passed away March 3, the victim of a heart attack. Bud was a western style dance instructor and caller for the Shirt and Skirts Square Dance club for the past fifteen years. He will be greatly missed by his square dance friends. Bud is survived by his wife Norma and a son Stephen.

*Shirts and Skirts Club*

## CANADIAN NATIONAL CONVENTION

The Canadian National Square and Round Dance Convention is scheduled for Edmonton, Alberta in August 1978.

Registration forms are available now; write to Box 3876, Edmonton, Alberta.

Square dancers will dance in three areas to callers from across Canada. 380 squares could be accommodated to dance to the more than 150 callers now registered. More than 1200 rooms are available. Round dancers will dance on a wood floor with over 20,000 square feet provided for dancing pleasure.

Plan now to "Catch All Eight in Wild Rose Country" and attend the Canadian National in Edmonton.

## OHIO CALLERLAB DANCE

Thanks to all participants in the (central) Ohio Callerlab Dance in April, many more dancers are now aware of what Callerlab is and is attempting to do. Dick and Gail Blaskis cued the rounds. Callers helping to make the dance a success were Harold and Lill Bausch of Nebraska (who were in the area), Chuck Marlow, Dewey Hart, Webb Mills, Ted and Lannie McQuaide, Charles Ruckman, Sam Rader and Stan Burdick.

*Sam & Eva Rader  
Grove City, Ohio*

## FORTIETH BIRTHDAY FETE

The Robert W. Steele Community Center in Denver, Colorado, will celebrate its fortieth birthday May 20-21 with a Bicentennial Folk Festival. Incorporated as a United Way agency in 1936, the Center has the distinction of holding the record for the longest continuing folk dance program in Colorado.

This folk dancing includes children's and adult classes, the Sherwood Club which has performed at National Folk

# RANCH HOUSE

RECORDS

RH-205 LAST OF THE OUTLAWS

Flip Singing Call by Darryl McMillan

RH-401 SITTING ON TOP OF THE WORLD

Flip Singing Call by Johnny Walter

RH-203 LIVING WITH THE SHADES PULLED DOWN

Flip Singing Call by Darryl McMillan

RH-204 SOMETIME GOODTIME SOMETIME BADTIME

Flip Singing Call by Darryl McMillan

RH-301 LOVE PUT A SONG IN MY HEART

Flip Singing Call by Bill Terrell

RH-101 SAGEBRUSH/RANCH HOUSE RAMBLE

RH-201 MOVIN' ON by Darryl McMillan

RH-202 SAN ANTONIO STROLL by Darryl McMillan

Bill Terrell



Produced by RANCH HOUSE RECORDS

Darryl L. McMillan

2439 E. 17th St. Panama City, FL 32401

Darryl McMillan

Festivals and square dance groups.

Friday evening, May 21, the festival will feature dancing by its adult and childrens' groups. Saturday there will be all day exhibits of the many crafts and activities which the Center sponsors. The Sherwood Dancers, Tuesday Morning Group, Scottish Highlanders, and Edelweiss will give performances outdoors on the lawn or on a platform. Social dancing as well as folk dancing will be available through the cooperation of bands drawn from neighborhood schools. Dry spots in the afternoon will be filled in by an old-fashioned ice-cream social.

Saturday night will feature the last of three fourth-Saturday dances in the gym with Paul Kermiet, Al Jochim and George Garman calling.

George Garman, the director, has danced since 1927 when his dad called dances in Ohio. He lived on a farm and attended neighborhood dances. He became a dance leader in Wayne County which qualified him to take on the leadership of a group at Ohio State University. His predecessor, Fred Enholm, who opened the center in 1936,

initiated the folk dance program. He called on Paul Kermiet, for 28 years director of Lighted Lantern, and the first folk dance leader in the area. Paul became leader of the Sherwood Club. The Lighted Lantern and the Steele Community Center together were important forces in carrying forward the square dance to its strong position today in Colorado. The teaching programs in both have had far-reaching results.

Edith Brown  
Denver, Colorado

### CARTS ROMs

The headline above is not in code; CARTS (Connecticut Association of Round Dance Teachers) has selected Rounds of the Month for April and May. They are as follows:

April: *Baby Talk* (easy)

*Dance* (Intermediate)

May: *Apron Strings* (Easy)

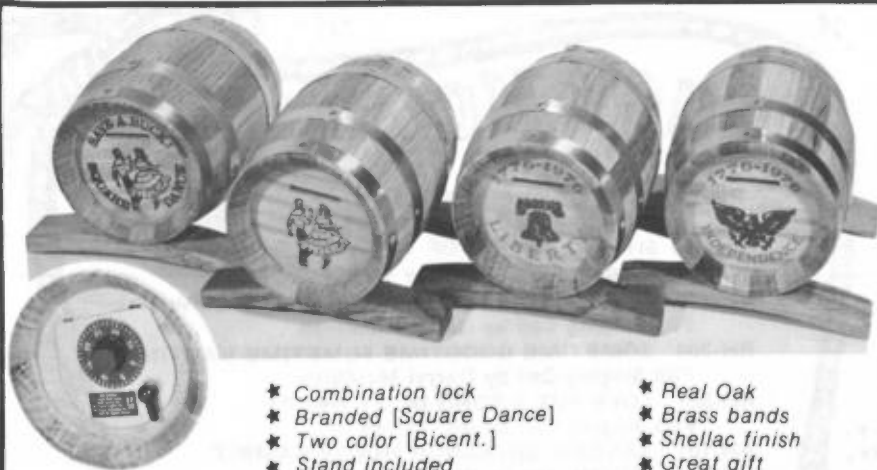
*Un Amor* (Intermediate)

Recommended: *Just A Kiss* (Easy)

*Much As Ever* (Intermediate)

Classic: *Moon Over Naples*

These dances were taught at the Connecticut Festival *Betty Navage*  
Waterbury, Connecticut



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## SQUARE DANCE FLOAT

As of March 1, \$32,647.59 has been received toward the expense of the square dance float which appeared in the Tournament of Roses Parade last New Year's Day. Thank you certificates are being mailed out to donors now. Films of the parade are available on request from the Pasadena Tournament of Roses Association, 391 So. Orange Grove Blvd., Pasadena CA 91105. The only charge is the return postage for the film.

To help pay off the balance of the float, 8x10 colored photographs are available at \$1.50 each, including postage, with a savings possible if ordered in bulk.

The Float Committee is to become a permanent organization under the name of Square Dancers Of America, PO Box 2, Altadena CA 91001.

On April 1, the Square Dancers of America received an invitation to participate in the 1977 Parade. This assures a permanent listing as a participant. Plans must now be made for a permanent method of financing.

## ALABAMA ASSOCIATION

Alabama has organized and chartered the Alabama Square and Round Dance Association, incorporated on February 7, 1976. It is divided into six districts: 1. North, 2. Northwest, 3. East Central, 4. West Central, 5. Southwest, and 6. Southeast. The first president is Dewey Glass, 1051 Druid Hills Dr. Montgomery.

## IN MEMORIAM

Bob Dawson succumbed to a sudden heart attack on Sunday April 4, in Sarasota. Co-author of "The Keys To Calling," Bob was active on the square dance scene for many years. He will be missed by his Florida dancers and his many acquaintances everywhere.

## TRAIL IN DANCE

A special Trail in Dance sponsored by the Wheel 'N Dealers will be held in the Carriage Stop, 27th and Robinson, Colorado Springs, Colorado on June 19. Bill Cash, club caller, and Arnold Strebe of North Dakota will share the calling from 8 to 10:30 P.M.



# GRENN

GR 14228

**BROWN EYES**

Waltz by Jack & Lee Ervin

**SHORTCAKE**

Classic by Dot & Date Foster

GR 14229

**UP A LAZY RIVER**

by Al & Carmen Coutu

**OUR BLUE HEAVEN**

by John & Shari Helms

GR 12150

**BICENTENNIAL SILVER BELL**

Flip Square by Dick Leger

Now in second pressing, this dance has special routine keyed to bicentennial dancing.



# TOP

TOP25317

**CALIFORNIA HERE WE COME**

Round dance two-step by Dick Trudeau

NOTE: This dance is done to music side of our s/d record by Dale Lewis, now in its second pressing.

# FTC

FTC32016

**SEND ME THE PILLOW**

Flip Square by Bob Cone

P.O. BOX 216  
BATH, OHIO 44210

# Best Club Trick

The Bachelor and Bachelorette Square Dance Club, which dances every Thursday night in the main concourse of the Pentagon Building in Arlington, Va., recently completed a very successful and interesting contest for its members. Each contestant was given a folded dance tally on a long string to wear about the neck during each of four successive evenings of dancing. The object of the contest was to see if one could dance with eight different partners each evening, for a total of 32 different partners for the four week period. After each dancing tip, the partner signed the tally. There was a drawing on the fifth week to choose the gal and the guy from the number of eligibles who had succeeded in doing this. The contest provided a grand opportunity to expand one's friendships

and to find new dancing partners among the membership which now totals 93 women and 92 men.

The prizes for the winners were worthwhile; a choice of a year's free dues, or a free week-end with the club at its annual winter frolic at Cacapon Lodge in West Virginia.

The winner of the ladies' prize was Nancy Kilpatrick who chose the free week-end. The gentleman winner, Herman Schexnyder, wanted a year's free dues. All the others who participated were winners, too; how can one put a premium on new friendships and good fellowship? The club feels it has benefited also by creating greater bonds of unity amongst all its membership. Perhaps this may become a tradition with the club.

Leona Smith  
Alexander, Va. 22302



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# RECORDS

## SINGING CALLS

by Don Hanhurst

Although the number of new releases this month was quite high, in dancing them we found very little on the truly great end of the spectrum. The majority of this month's releases seemed to fall in the category of "limited appeal," and a good number in the "no appeal" category.

### **WHITE SILVER SANDS— MacGregor 2187, Caller: Monty Wilson**

This square dance version of a very popular round dance mixer makes an excellent square dance with a very good beat. The figure employs the unique use of slip the clutch from a left-hand ocean wave. The dancers found this a satisfying change of pace. **FIGURE:** Heads flutter wheel, sweep a quarter, pass thru, do-sa-do, swing thru, boys run, bend the line, right and left thru, slip the clutch, left allemande, promenade.

### **GRAND OLD FLAG — Hi-Hat 458**

**Caller: Bob Wickers**

Another of the bicentennial march tempo square dances. This release has an excellent beat and very good music. **FIGURE:** Heads square thru, do-sa-do, swing thru, boys run, bend the line, right and left thru, flutter wheel, slide thru, swing corner, promenade.

### **I'VE GOT THE BLUES— Kalox 1186**

**Caller: C.O. Guest**

Good relaxing Kalox music with a well-timed, smooth-flowing figure. **FIGURE:** Heads promenade three-quarters, sides swing thru, turn thru, do-sa-do, square thru three-quarters, trade by, left allemande, strut by your own, swing next lady, promenade.

### **I'M GOING BACK— MacGregor 2186**

**Caller: Dan Fulford**

Good lively music with a figure that may give anyone less than mainstream dancers a bit of a problem with the *centers in and cast off*, coming from a two-faced set-up. **FIGURE:** Four ladies chain, heads promenade half, sides square thru, centers in, cast off

three-quarters, ends cross fold, centers square thru three-quarters, swing corner, promenade.

### **MEET ME IN MEMPHIS— Thunderbird 139; Caller: Bill Volner**

An updated version of the old MacGregor "I'll Sit This One Out If You Please." This release has good music with a figure that is interesting, well-timed and flows nicely. **FIGURE:** Heads square thru, corner do-sa-do, star thru, pass thru, tag the line, all turn in, curlique, boys run, eight chain four, swing corner, promenade.

### **MERRY GO ROUND OF LOVE— Wagon Wheel 131; Caller: Don Franklin**

Good music, well sung by Don. This has a figure that employs *Half tag, trade and roll*, which seems to be overly popular with singing calls in the last few months. **FIGURE:** Heads flutter wheel, sweep a quarter, pass thru, right and left thru, do-sa-do, swing thru, boys run right, half tag, trade, roll, swing corner, allemande left corner, promenade.

### **LYING EYES— Square Tunes 170**

**Caller: Paul Marcum**

Smooth-flowing version of this popular tune with a figure that has a slightly different twist. **FIGURE:** Heads promenade three-quarters, sides square thru four, cloverleaf, other two pass thru, do-sa-do, swing thru, turn thru, swing corner, promenade.

### **WALK WITH ME— Scope 596**

**Caller: Clyde Drivere**

Our dancers had mixed emotions on this record. The intro seemed too long and tedious. The figure, while average to below average, seemed a little fast but the music has a dynamite ending. **FIGURE:** Heads square thru, do-sa-do, swing thru, boys run, wheel and deal, right and left thru, dive thru, square thru three-quarters, swing corner, promenade.

### **TENNESSEE SATURDAY NIGHT—**

**Lou Mac 120; Caller: Bill Claywell**

Music is good with a swing beat. The intro requires the insertion of the word "long" for the promenade; otherwise the wait at home for the figure is too long. **FIGURE:** Heads square thru, corner do-sa-do, swing thru, boys run right, wheel and deal, swing corner, promenade.

### **LOVE ME TONIGHT— Jay Bar Kay 6014; Caller: Ken Anderson**

Up tempo version of this country-western song with a figure that felt more like pattern than a singing call. **FIGURE:** Heads lead right circle to a line, star thru, do-sa-do, make an ocean wave, recycle, star thru, flutter wheel, slide thru, pass thru, corner swing, promenade.

**DOWN BY THE RIVERSIDE—** Thunderbird 140; **Caller:** Bill Volner

Good bouncy music to a popular melody. **FIGURE:** Heads promenade three-quarters, sides right and left thru, slide thru, curlique, walk and dodge, star thru, right and left thru, slide thru,

box the gnat, right and left grand, promenade.

**ANGRY — Cross Road 6002**

**Caller:** Dave Harry

This is the first of a new label that we felt has potential, although the first release seems a little shallow. The melody line of the song is deleted from the second figure, and only rhythm instruments are left so that the caller must carry the melody with his voice.

**FIGURE:** Ladies chain three-quarters, heads half square thru, do-sa-do, make a wave, swing thru, boys run right, half tag, trade and roll, pull by, swing,

# Square Dance

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promenade.

**I AIN'T MISSING NOBODY— Cross-Roads 6003; Caller: Dave Harry**

Our dancers found this second release on the new label to be relaxing and, although not over stimulating, a worthwhile dance. FIGURE: Heads promenade half, sides right and left thru, heads square thru four, sides make a right hand star, heads star left one time, swing corner and promenade.

**GRAND OLD FLAG— Red Boot 200**

**Caller: Don Williamson**

This is the same music that was on the old Pilgrim label, now being revised for the bicentennial. FIGURE: Ladies

chain, heads flutter wheel, star thru, pass thru, circle four to a line, star thru, pass thru, trade by, pass thru, swing corner, promenade.

**WELCOME BACK TO MY WORLD— Thunderbird 141; Caller: Bob Bennett**

FIGURE: Heads square thru, circle half, veer left, girls trade, cast off three-quarters, star thru, corner swing, left allemande, do-sa-do, left allemande, promenade.

**SQUARE DANCE BOOGIE— Thunderbird 137; Caller: Harold Thomas**

FIGURE: Heads square thru, right and left thru the outside two, swing thru, boys run, half tag, trade and roll, right

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and left thru, dive thru, square thru three-quarters, swing corner, promenade.

**PLEASE MR. PLEASE— Red Boot 193**  
**Caller: Bob Vinyard**

**FIGURE:** Heads square thru, corner do-sa-do, swing thru, girls turn back, wheel and deal, right and left thru, star thru, square thru three-quarters, swing corner, promenade.

**COUNTRY BOY— Wild West 1-30**

**Caller: Larry Jack**

**FIGURE:** Heads promenade half, lead right circle, right and left thru, curlique, boys run, left allemande, do-sa-do, swing corner, promenade.

**HOME MADE LOVE— Falcon 502**

**Caller: Gale Congdon**

**FIGURE:** Heads promenade half, right and left thru, square thru four, right and left thru, curlique, split circulate, boys run, reverse the flutter, all promenade.

**EL TORO (THE SQUARE DANCE MAN)— Thunderbird 138; Bill Volner**

**FIGURE:** Heads square thru four, corner do-sa-do, swing thru, boys run,

ferris wheel, pass the ocean, lock it, square thru three, swing corner, promenade.

**LINDA ON MY MIND— Falcon 501**

**Caller: Bob Baker**

**FIGURE:** Heads lead right and circle, break to a line, curlique, coordinate, bend the line, right and left thru, slide thru, swing corner, left allemande, promenade.

**PATTER RECORDS**

**FIREBALL/PATTER RHYTHM— Kallix 1185:** The "Fireball" side of the record we found to be a terrific patter and one of the few that dancers actually hear and comment about. We found the "Patter Rhythm" side to be less appealing.

**SPECIAL WORKSHOP RECORDS**

**CAREN— Square Tunes 169**

**Caller: Jack Lasry**

A very good patter record with a solid danceable beat, featuring *Lockit*.

**BILL'S GOODIES/CAMPTOWN RACES, Thunderbird 0001, Bill Volner**

On the "Camptown Races" side, you

Continued on Page 89

# places to dance



**KALYUMET PARK CAMPGROUND,** near Clarion, Pennsylvania, off I-80; features weekends for square dancers, NAME callers, May through Oct. Write John Hillard, Kalyumet Park Campground, RD 1, Lucinda PA 16235.

**FIVE GREAT WEEKS OF DANCING:** Fun Fest, Accent on Rounds with Squares, Rebel Roundup, Swap Shop & Jubilee. Write Fontana Village Resort, Fontana Dam, North Carolina 28733.

**Washington State 8th Annual Leadership Seminar,** July 9-11, 1976, Central Washington State College, Ellensburg, Wash. Featured speaker: Bill Peters. Write Ray & Millie Amundson, 3615 Sunset Way, Longview WA 98632.

**OREGON STATE SUMMER FESTIVAL**

Memorial Coliseum, Portland, Ore.

July 15, 16, 17, 1976

Info Address: PO Box 1776

Portland, Oregon 97207

**WEEK ROUND DANCE LEADERS SCHOOL,** Turkey Run Park, Marshall, Indiana; July 18-23; Muellers & Lehnerts. Write M. Forsyth, 3201 E. Tulip, Indianapolis, IN 46227.

**WEEK SQUARE DANCE CALLERS SCHOOL,** Turkey Run Park, Marshall, Indiana; July 18-23; Dick Han, Max Forsyth. Write M. Forsyth, 3201 E. Tulip, Indianapolis, IN 46227.

**ROYAL HOLIDAY Square/Round Dance week-ends — Spring and Fall;** National Callers; at Interlaken Resort Village, Lake Geneva, Wisconsin. Write: Bill & Jacque Blevins, 1257 Franklin Lane, Buffalo Grove, Illinois 60090.

**8th Annual SEPTEMBER FEST,** Sept. 18-25 1976; Two air-conditioned Halls at Kentucky Village State Park. Bob Wickers, Frank Bedell Stan Burdick, Betty & Clancy Mueller. Write Sid Jobs, Rt. 6 Box 238A, Murray, KY 42071.

**SPRING GULCH CAMPGROUND AND S/D BARN** in Pennsylvania Amish Country, New Holland, PA features Square/Round Dance Weekends Spring, Summer & Fall; National Callers. Write Spring Gulch, RD2, New Holland PA 17557 (717-354-9692)

**12th JEKYLL ISLAND JAMBOREE,** Aug. 20-22; A Room-Aquarama, Jekyll Island, Georgia. Write Bob Bennett, 2111 Hillcrest Dr., Valdosta GA 31601 Ph. 912-242-7321.

# RECORDS

## ROUND DANCES

by Frank & Phyl Lehnert

### BORN TO DANCE— Grenn 14225

Choreography by Vernon

Easy two-step to music that is a little different and has a piano lead.

### QUENTIN's theme— Grenn 14225

Choreo by Ken Croft & Elena de Zordo

Pretty music to a familiar tune; a fast-moving intermediate waltz routine.

### RIISING STARS — Telemark 914

Choreography by Phil & Norma Roberts

Pretty music and a good strong intermediate-to-challenging "timing" two-step with the usual good Roberts flair.

### PARADISE — Telemark 911

Choreography by Jim & Nancy Utley

Very pretty music and a challenging international waltz routine.

### DETROIT CITY — Parrott 5N-59002

Choreography by Ken & Viola Zufelt

Written by a Detroiter, this is an easy-intermediate two step and is a bit different.

### GREEN GREEN GRASS OF HOME—

Parrott 5N-59002; by Ken & Viola Zufelt

A familiar tune with Tom Jones vocal; high-intermediate "timing" two step.

**WHILE WE DANCED—** Dance-A-Long P6107; Choreo by Lyle & Agnes Esch  
Very pretty music and a nice flowing easy-intermediate waltz.

**HUMORESQUE IN TWO TIME—** Hi Hat 947; Choreo by Stan & Ethel Bieda  
A swinging version of "Humoresque with a snappy easy-intermediate two step.

### LAZY SWING— Hi Hat 947

Choreography by Tom & Lillian Bradt

Great jazzy music and a peppy slow-lindy type intermediate two step.

### MEMPHIS STROLL — Hi 5N-2301

Choreography by Bob & Beth Foust

Good Bill Black Combo music; a little different intermediate cha cha two step.

### BLUE BLUE DAY— Wagon Wheel 507

Choreo by John & Wanda Winter

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## EVENTS

**Texas**— Mid-Tex Fair, Travis High School, Austin; May 7-8. Write T. & D. Breske, 222 Goodhue, San Antonio TX 78218.

**New York**— 2nd Ann. Roundup, St. Joseph's-By-The-Sea H.S., Staten Island; May 2; Ken Anderson, Jerry Schatzer, the McGlynn's. Write Jim & Sue Valentino, 720 Fingerboard Rd., Staten Island NY 10305.

**Ohio**— 17th Ann. Buckeye Convention, Dayton; May 7-9. Write Paul & Jo Bonnell, 53 Corona Av., Dayton 45419.

**New Mexico**— State Festival, May 7-9, Las Cruces; Jon Jones, Curtis Thompson. Write Vern Gibbs, Box 26331, Albuquerque NM 87125.

**New Jersey**— Bicentennial Booster Dance (for the 26th National Convention), May 8, Convention Hall, Atlantic City; Earl Johnston, Joyce & Rick McGlynn, Lil & Tom Bradt. Call 242-6697 for info.

**Michigan**— 17th Ann. Tulip Time Festival, May 14-15, W. Ottawa H.S., Holland; Cal Golden, the Wiewioras. Write Festival, Civic Center, 150 W. 8th St., Holland MI 49423.

**Pennsylvania**— Lee Kopman Weekend, May 14-16, Spring Gulch Campground. Write Spring Gulch, New Holland PA 17557.

**North Carolina**— Federation Dance, May 15, with 30+ callers. Contact Bob Harrelson, 2304 Maywood St., Greensboro NC 27403.

**Michigan**— Bicentennial Special, May 14-16; Traverse City; Bruce Johnson, Jerry Helt, George & Eileen Eberhart. Write Ron Hensel, Rt. 1 Box 376, Grawn MI 49637.

**Connecticut**— Spring Hospitality Weekend, May 14-16; Hospitality Inn, Enfield; Al Brundage, Jack Lasry, Ron Schneider. Write A. Brundage, 83 Michael Rd., Stamford CT 06903.



**Pennsylvania**— Squaws & Paws Spring Carnival, May 16; Iroquois H.S., Erie; Cal Golden, Glenn Turpin, Frank & Phyl Lehnert. Write George & Shirley Wisniewski, 6421 Wattsburg Rd., Erie PA 16509.

**Indiana**— Holiday in May (R/D), May 21-23; Turkey Run Inn, Marshall; Muellers, Lehnerts. Write Max Forsyth, 3201 E. Tulip Dr., Indianapolis IN 46227.

**Ontario**— 15th International S&R/D Convention, May 20-22; McMaster Univ., Hamilton; Al Brundage, Jack Lasry, Ron Schneider, Ernie Carviel, Jim McQuade, Orphie Easson, Johnnie Roth, Bob Yerington, Palmquists & Proctors. Write Mrs. Joan Fraser, 71 Roywood Dr., Don Mills, Ont. M3A 2O9.

**Pennsylvania**— 17th S/D Roundup, May 22, Gettysburg; Lee Kopman, Sam Mitchell, Deuce Williams, Ted & Janice Reeder. Write Clair Hikes, Box 14, Gardners PA 17324.

**Florida**— 23rd State Convention, May 28-30; Miami Beach; Bob Fisk, John Hendron, Anita & Leroy Stark. Write Convention, PO Box 61-1164, N. Miami FL 33161.

**Ohio**— Wagon Wheel 6-Star Perform-A-Dance, May 28-30, Columbus; Don Franklin, Ken Bower, Gary Shoemaker, Jerry Haag, Beryl Main, John & Wanda Winter. Write Dewey Hart, 1307 Nancy Lane, Columbus OH 43227.

**Indiana**— Old Northwest Bicentennial Festival, Vincennes; May 28-31; Frank Bedell, Mel Roberts, Betty & Clancy Mueller. Write Vincennes Festival, PO Box 743, Vincennes IN 47591.

**New York**— Memorial Day Weekend, Association Island, May 28-31, Henderson Harbor; Ken Anderson, Jerry Carmen, Dick Schweitzer, Leon Shattell, Gley Guy & Debbie Wilkinson. Write 31 Squares, 136 Seeley Ave., Syracuse NY 13205.

**Pennsylvania**— Weekends starting May 29-31. Write Cherry Ridge, RD 3, Honesdale PA 18431.

**Massachusetts**— Camping Weekend, May 28-31; Mt. View Campgrounds, Cummington. Contact Norm Choquette, 54 Johnson St., Springfield MA 01108.

**Texas**— R/D Festival, May 28-30, Convention Center, San Antonio; Nita & Manning Smith. Write T. & D. Breske, 222 Goodhue, San Antonio TX 78218.

Continued on Page 80

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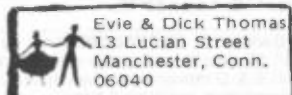
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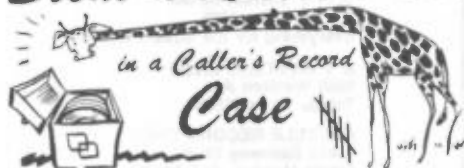
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EXPERIMENTAL BASIC

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As predicted, *Track Two* came on strong this month, and already the variations have started, but we're sure *Track Two* will stand long after the variations are forgotten.

## MAINSTREAM

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5. Destroy the Line
6. Checkmate
7. Ping Pong Circulate
8. Cloverflo
9. Relay the Shadow
10. Right On
11. Grand Parade
12. Kick Off



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## Round Dance

# PULSE POLL



The new category we mentioned last month has not materialized yet, but watch for it soon.

### ROUND DANCERS' ROUNDS

1. Dance
2. Charade '75
3. Patricia
4. Arrivederci Roma
5. Adoration Waltz
6. Stay A Little Longer
7. Singing the Blues
8. I'm Available
9. Tennessee Saturday Night
10. Domino

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8. Waltz With Me
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10. Shake Me, I Rattle

### CLASSICS

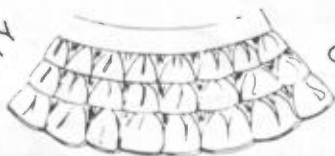
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2. Feelin'
3. Birth Of The Blue
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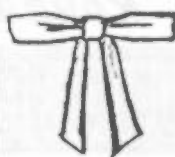
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### EVENTS, Continued

**Virginia**— Ingleside Inn, Staunton; May 28-30; Harry McColgan, Billy Gene Evans, Dorsey Adams, Jim Harlow, Ray & Bea Dowdy. Write Jim Harlow, 7140 Meadowbrook Rd., Lynchburg VA 24502.

**Michigan**— Spirit of '76 Holiday, Waldenwoods Conf. Center, May 28-30; Dick & Marlene Bayer, Rip Riskey. Write D. Bayer, 9099 Parshallville Rd., Fenton MI 48430.

**Arkansas**— 4th Ann. Spring River

Dance, Hardy; May 28-30; Glenn Turpin, Cal Golden, Billy Brooks, Dave James, Bill & Hazel Brooks. Write Harold Kline, Rt. 2, Hardy AR 72542.

**Missouri**— Callers Expo, May 29; Normandy Methodist Church, St. Louis. Write Bob Fehrmann, 218 Charmers Ct., Kirkwood MO 63122.

**Wisconsin**— Memorial Day S/D Weekend, May 29-31; Fease's Shady Rest Lodge, Rhinelander WI. Write Elmer & Rosemary Elias, 5106 S. Menard Dr., New Berlin WI 53151.

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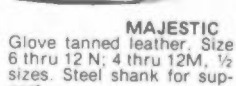
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### CHILDREN, Continued

intention of teaching summer school until I was asked by the administration if I "could" teach a folk dance class. I had 54 third through eighth graders enrolled in that class at 8:00 in the morning, during the summer yet! Attendance was always almost 100%. We did contras, reels, mixers, Salty Dog Rag, Amos Moses, and, of course, square dances. I know for a fact that family plans and vacations were changed so that a particular student would not have to miss summer school. It was a big help to have many of my former students very willingly come to class every day to help these beginners.

September '75 saw me with 20 boys and 10 girls in the fifth grade! How could we ever square dance with this imbalance? Solution: "Anyone in the whole school who wanted to square dance meet in Mrs. West's room on Mondays after school." We have kids from third through eighth grade, all levels, brothers and sisters, brothers and brothers (even four from one family

who fight all the time at home but are little gentlemen when they square dance). This year the school even buys my records— I think that's real progress!

The immediate future calls for: Level 3 (for the beginners), participation in the Orange County Youth Bicentennial Fair, continued dance exchange with the Vietnamese children, and of course, the National Convention at Anaheim. Some of last year's students have gone on to join square dance clubs outside of school and will be attending with their own clubs.

My school kids will be demonstrating Levels 1 and 2 for Bob's class that he will be teaching at the convention. It is being offered to teachers who want to teach square dancing in school.

I would like to encourage others who work with youth groups to teach square dancing. The look in a child's eyes when their corner is really there is something to see. The enthusiasm from this one activity has had a positive carryover into the rest of the curriculum in many ways.

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Tape groups are constantly being formed by dancers who wish to do advanced and challenge dancing, but most dancers have no idea how to organize and run such a group. Thus, progress is sometimes delayed through mistakes in procedure, and problems sometimes arise which could have been avoided had people known in advance to watch for them.

An excellent pamphlet entitled *How To Run A Successful Tape Group* has been in circulation for several years, and is a composite of all the successful ideas used by tape groups around the country. This pamphlet may be obtained free of charge by writing Ed Foote, RD 3, McCandless Drive, Wexford PA 15090.

Ed has also made copies of many articles which explain what advanced and challenge dance is and is not. These have proven very beneficial in answering questions and overcoming prejudices or doubts people may have about

advanced and challenge dancing, and are quite useful in helping to attract club-level dancers to advanced dancing. These articles may be obtained at no charge by writing to Ed.

## ENCORE, Continued

floor? Remember that the grace note of all dancing is this: It matters not how many or difficult the routines, how perfectly styled the performance, if that most important ingredient is missing—the pleasure of dancing, the pure enjoyment that shows on your face as you dance.

## COVER TALK

Look carefully and you'll see four distinct periods of square dance history depicted on the cover at the midpoint of our Bicentennial year. There's the graceful colonial style, the rough pioneer style, the New England "long-ways" style, and today's modern style shown in the center.



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# AMERICAN

## SQUARE DANCE

### SUBSCRIPTION DANCES

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Contact: Lem & Mary Jo Smith

SAN ANTONIO, TX Area; Tuesday, May 4  
Contact: Dave Allen

WINNIPEG, MAN.; Thursday, May 6  
Contact: Thor Sigurdson

GRENADA, MISS.; Saturday, May 15  
Contact: Joe Harding

LAKE PLACID, NY; Friday, May 28  
Contact: Phil & Mary McKinney

HURON, OHIO; Monday, June 7  
Contact: Stan & Cathie Burdick

KIRTLAND, OHIO; Tuesday, June 15  
Contact: Russ & Ginny Perfors

ANNISTON, ALABAMA; Saturday, June 19  
Contact: Bob & Mary Eccleston

GERMANTOWN [Memphis], TN; Wed., July 21  
Contact: Ed & Sally Ramsey

OZARK ACRES, AR; Thursday, July 22  
Contact: Doris Schaffert [aft.]

MT. HOME, AR; Thursday, July 22 [eve]  
Contact: Murel Partee

KILLEEN, TX; Saturday, July 24  
Contact: Paul Greer

MINERVA, NY; Wednesday, August 11  
Contact: Bill & Mary Jenkins

AUGUSTA, GA; Wednesday, September 15  
Contact: Whit & Faye Landrum

SMYRNA, GA; Thursday, September 16  
Contact: John Swindle

BEREA, OHIO; Monday, September 27  
Contact: Al Jaworske

CHARDON, OHIO; Wednesday, September 29  
Contact: Ed & Klairie Martin

BROCKVILLE, ONT.; Thursday, September 30  
Contact: Garnet & Muriel Gallinger

HAMILTON, ONT.; Friday, October 1  
Contact: Merg & Gerry Johnston

PETERBOROUGH, ONT.; Saturday, October 2  
Contact: Bob & Jane Jaffray

MARION, VIRGINIA; Friday, October 8  
Contact: June Little

BOWLING GREEN, OHIO; Sunday, October 10  
Contact: Jim & Mary Batema

WYOMING, MICHIGAN; Tuesday, October 12  
Contact: Frank Randall

CAMILLUS, NEW YORK; Sunday, October 24  
Contact: Tom & Faye Tomlinson

CHARLOTTE, NC; Thursday, October 28  
Contact: Sandy Payne

BELLEVILLE, IL [St. Louis Area]; October 29  
Contact: Joe & Marilyn Obal

SIOUX CITY, IOWA; Monday, Nov. 1  
Contact: Chuck & Sandy Veldhuizen

BOWLING GREEN, KY; Friday, November 5  
Contact: Curtis & Barb Pinson

LEXINGTON, NC; Tuesday, November 16  
Contact: Fred & Margaret Keller

PANAMA City, FLORIDA; Friday, November 26  
Contact: Darryl & Ann McMillan

ATLANTA, GA; Thursday, January 13, 1977  
Contact: Dean Baldwin

VIRGINIA BEACH, VA; Friday, January 21, 1977  
Contact: Warren & June Berglund

COLUMBUS, OHIO; Wednesday, Jan. 26, 1977  
Contact: Ed Kane

GREEN BAY, WISCONSIN; Sunday, Jan 30 1977  
Contact: Bruce & Sue Witbro

NEW BRIGHTON, PA; Saturday, Feb. 19, 1977  
Contact: Jim & Lois Hume

MACON, GEORGIA; Friday, Feb. 25, 1977  
Contact: Jim & Evelyn Tyler

EUREKA, CALIFORNIA; Wed., March 16, 1977  
Contact: Connie & Al Whitfield

PISCATAWAY, NJ; Friday, March 18, 1977  
Contact: Bob & Mary Rankin

PARKERSBURG, WV; Friday, April 1, 1977  
Contact: Keith & Karen Rippeto

CHARLESTON, WV; Wednesday, April 6, 1977  
Contact: Erwin Lawson

ALTOONA, PA; Thursday, April 14, 1977  
Contact: Emil Corl

MINERVA, NY; Wednesday, Aug. 10, 1977  
Contact: Bill & Mary Jenkins

SPRING GULCH, PA; Saturday, August 20, 1977  
Contact: Pete & Joyce Kaiser

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**WW 129**

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### DANCING TIPS, Continued

square dance thing of ours is *happy*; show them how to enjoy it. The first night is not too early to begin correcting mistakes; remember that the same mistake made three times is almost a habit and difficult to correct.

What do you do to get them in a square the first time? Lots of shoving and pushing from the helpers? Set up one square as an example? Why not tell them, "Make little circles all over the hall, eight people to a circle. It's best if you have four men and four ladies." Again, a touch of humor and they have formed squares in a familiar pattern.

Want a friendly class? Try this, "Bow to your corner, face your partner. Whisper your corner's name in your partner's ear." This little gimmick lets them know their corner is a warm live person, not a goal post they swing around. Don't overdo it. Once a night for the first three nights is enough. At the end of that time they will learn their corner's name each time they square up.

### WHAT IS MAINSTREAM?, Continued

do not use them in mainstream. The inferences to be drawn from the facts presented in a comparison of Tables 2 and 3 we leave to the contemplation of the reader.

Finally, another observation derived from analysis of the frequency count that is worthy of mention is one made previously: the identification of the commands that experience significant relative movement in the past year. Comparison of Tables 4 and 5 shows what is probably no surprise to most of us: that with the passage of each year some commands move up in use and displace others, which in turn move down (in frequency of use). The utility of the frequency count is that it is precise enough to allow yearly assessment of such known-to-exist phenomena and to allow appropriate recognition and adjustments to be made.

Any list purporting to define present day mainstream moves but not utilizing an effective mechanism for updating

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suffers in credibility. The problem is simply that after several years without update the inaccuracies in the list are so apparent that they cause the entire list to be discounted.

The logical answer seems to be to find a good data base and count the frequency of commands. The source that seems the most appropriate to us is the mainstream halls at the National Convention. The timing is good too. The results derived from the convention in June could be compiled and disseminated in time for classes in the fall.

TABLE 2: Commands from SIO75 most-frequently used 100 that are not on the Callerlab Mainstream List.

Face (in, r, l, out)	1 4 More
1st left, 2nd Right	Pull By
Turn & Left Thru	Recycle
Change (hands, girls)	Forward 1, 2
Circle to a 2-faced line	Substitute
Diamond Circulare	Cloverflo
Spin Chain the Gears	Pass 1, 2

TABLE 3: Commands on the Callerlab Mainstream list not in the SIO75 most-used 100.

Forward and Back	Cast 1/2
Inside Out, Outside In	Cast 1/4
Single File Turn Back	Cast In
Partner Hinge	Cast Left
Couples Hinge	Cross Fold
Single Hinge	

TABLE 4: Commands that have moved up significantly in frequency-of-use in 1975.

COMMAND	TIMES USED PER 10,000		
	8 Yr.	SIO	SIO
	Avg	74	75
Curlique	101	167	241
Make an O/W	105	112	140
Flutterwheel	95	154	133
Trade By	66	107	119
Tag the Line	60	89	96
Partner Trade	39	45	74
Sport back	33	65	62
Walk & Dodge	24	35	69
Recycle	10	2	51
Split Circulare	9	14	27
Fan the Top	9	14	26
Zoom	9	16	25

In summary, our analysis leads to the following conclusions:

Some commands are used more frequently than others and by stacking commands according to their frequency-of-use we can construct an ordered list



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that gives special insights into the mainstream square dance picture.

In comparing the ordered lists from year to year we find that two kinds of changes occur: a. the number of the commands on the list grows slightly each year, and b. the make-up of the list changes each year.

Major changes in the list occur in the commands near the end of the list. Commands near the top change very infrequently.

The lists provide a very practical and realistic way of establishing or defining mainstream. By giving each command a rank or position the problem of what to accept and/or reject can be addressed logically.

Any reservations about the validity of using magazine counts for a data base

can be overcome by using the National Square Dance Convention as a data source.

TABLE 5: Commands that have moved down significantly in frequency-of-use in 1975.

COMMAND	TIMES USED PER 10,000		
	8 Yr Avg	SIO 74	SIO 75
Ladies Chain	306	250	220
Box the Gnat	120	102	86
Dive Thru	120	94	74
Around One	113	78	66
Cross Trail	92	71	64
Centers In	73	46	49
Arm Turn	69	62	37
Spin Chain Thru	47	33	32
Wheel Around	37	24	24
Pull By	29	20	19
Substitute	33	27	14
Star Promenade	17	8	10



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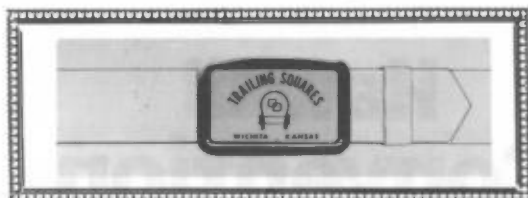


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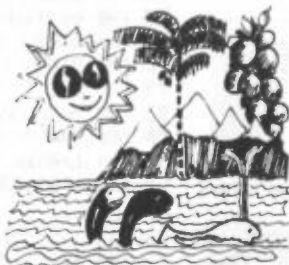
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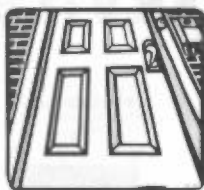


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# Book Nook

BY MARY JENKINS



## **The Square Dancers' Handbook of Skits and Stunts, Games and Gimmicks** by Russ and Opal Hansen

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The book is dedicated to the Hansen's four grandchildren "who will someday hopefully become a part of this wonderful world of square dancing".

Among the several acknowledgements, Russ has included his wife, Opal, "who has had to put up with my anxieties, frustrations, and a 'constantly cluttered' dining room table used in the production of this book"; Marilyn Baruth, their oldest daughter, "who has so skillfully rendered the necessary art illustrations to give the book that 'something extra' to give it life and better readability"; their youngest daughter, "who has given freely of her time to do typing and assist in the compilation of materials".

The biographical notes will give you a better understanding of how and why this publication came to be!

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# SUPER- CHALLENGE BASICS [Tongue-in-cheek]

Now we have the latest updating of the SUPER CHALLENGE BASIC CALLS. The revision is the end result of a poll of one leader and three callers from around the world. The list is not designed to show every call in SUPER CHALLENGE, but it does show calls which provide the foundation for our joyous SUPER CHALLENGE DANCING. Note as you go through the list of figures how the names match the action.

ALINE (to a Fish Bone set-up) — Author Unknown  
 CANA (done after a Fish Bone) also CANA-U-TURN BACK — by Charlie Tuna  
 CUBE THE CANVAS (left-handed only) — by Picasso  
 DEVIATE BACK (with fractions) — by Alice Drooper  
 DIGRESS — by Al Freud  
 EGO (left, right, which way did, extended) — Usually called to dancing callers  
 EGRESS — Authors Barnum & Bailey  
 ERODE THE LINE/ERODE THE SET-UP  
 FAN THE PLANT (this even gets vegetables to move)  
 HOCKIT — by Uncle David (for those with extra Lockits)  
 HORN (Out, In) — By Fellow Nabors  
 JUST (Just About Time, Just In Time, Just Anything) — by Justice Done  
 KATA FORMATIONS (Half Kata, Kata Bolic, Kata Lyst) by Nuhru the Guru  
 LOAD THE DIRIGIBLE (No smoking during this figure) — by Paramount  
 PAST THRU (Past Urize, Past Perfect, Past Due) by A. Finance  
 PEEL AND SQUEAL — by Xaviera Gollander  
 RABBIT'S FOOT TURN (and multiples)  
 STAGGER (Stagger and Slide, Stagger and Roll, Stagger and Fall) by Uncle Louis  
 VEGETABLE LOOP (and certain off-shoots like TURNIP LOOP)  
 ZAP BACK (also Double Zap Back) by the Green Hornet  
 SMILE (the very hardest call of all)

This list is in effect for the next two weeks. Our thanks to Rual Tanzia from Southern Angola, he's the leader. Rual was last seen workshopping a new SUPER CHALLENGE figure called AT THE END OF YOUR ROPE.

KEEP DANCING — keep smiling!

Submitted by Sam Rader  
 Grove City, Ohio